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*George Braziller, Inc., New York 1962*

**The visual craft of William Golden**

*Editors: Cipe Pineles Golden, Kurt Weihs, Robert Strunsky*

62-9694

The editors wish to acknowledge their deep obligation to the many friends and associates of William Golden whose generous assistance has made the preparation of this volume a truly cooperative enterprise. Particular thanks is due Fred W. Friendly who first proposed and set in motion the procedures for its publication.

Special acknowledgement equally must be given to Edward W. Side, Production Manager of the Advertising and Sales Promotion Department of the CBS Television Network, without whose untiring efforts and devotion the successful completion of this book would not have been achieved. Indeed, much of the quality of the original material contained herein can be attributed to his exceptional production skills, knowledge and experience as a longtime colleague of William Golden.

The editors would also like to express their gratitude to Joseph Blumenthal, Ruth Cannon, Tom Courtos, Estelle Ellis, Joe Kaufman, Teri Kerner, Mort Rubenstein, Ezra Stoller, Constance Styler and Helen Valentine—as well as to Columbia Broadcasting System, Inc. for permission to reproduce the pictorial material in this book.

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*For Tom Golden*

Ken F. H.

T. B. D. 1. 11

6-10-02

William Golden was born and brought up in the Lower East Side of Manhattan as the youngest in a family of twelve children. His formal schooling ended after he attended the Vocational School for Boys, where he was taught photo-engraving and the rudiments of commercial design.

He spent the first few years of his professional life in Los Angeles working in lithography and photo-engraving plants. From there, he moved to the art department of the *Los Angeles Examiner* where he designed newspaper advertisements. A few years later he returned to New York where he became a member of the promotion department

of the *Journal-American*.

The turning point of his career came when his talents were spotted by Dr. M. F. Agha, the noted Art Director of Condé Nast publications, who invited him to join *House and Garden*. After serving an apprenticeship under Dr. Agha who, in Golden's own words "... forced the people who worked for him to try constantly to surpass themselves," he left in 1937 to join the Columbia Broadcasting System. Three years later he was appointed Art Director of CBS.

On October 11, 1942 he married Cipe Pineles; their son, Thomas, was born on March 30, 1951. In 1942 Golden took

a leave of absence from CBS to work in the Office of War Information in Washington, D.C., and a year later entered the United States Army as a private. After serving as Art Director of Army training manuals in Washington and, later in Europe, with the Army's Education and Information Division, he was discharged in 1946 with the rank of Captain. He resumed work at CBS, and in 1951 became Creative Director of Advertising and Sales Promotion for the CBS Television Network.

William Golden's work has been exhibited extensively in Europe as well as throughout the United States. He was twice chosen as one of the "ten

best" art directors by the National Society of Art Directors and over the years received the prime awards of various graphic exhibitions throughout the nation. He was a member of the Board of Directors of the American Institute of Graphic Arts and, as Chairman of its "Design and Printing for Commerce" exhibition, inaugurated the celebrated "Fifty Advertisements of the Year" show.

In 1958 a collection of his work was exhibited at the White Museum of Art at Cornell University. In 1959, shortly after his death, he was chosen as "Art Director of the Year" by the National Society of Art Directors.



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*For nearly a quarter of a century, William Golden was associated with CBS. I worked with him. I knew him. He was my friend. During all that time, he had one devotion and that was to excellence.*

*Bill Golden's passion for excellence was quiet and deep. It ran through everything he touched. It governed his daily work, his relationships to others, his career, his life. It was his life. He could not have cared less about titles or rank or position. He respected quality wherever he found it, and in design he was absolutely uncompromising as far as quality was concerned. There was no factor, no person, no compulsion that would lead him to settle for the second best.*

*Those who tried (and most tried only once) by argument or by stratagem to get him to go along with less than what he thought was possible, or to discard what he knew was good, never got away with it. Bill could be inflexible, abrupt, impatient. But he was also gentle, kind and warm. He could not be bargained with or cowed. There was fibre in his character—a tough fibre that won him the respect of all his colleagues.*

*CBS has a very deep and a very real obligation to Bill Golden*

*—and so, by extension, does all advertising. Bill believed that the way to command attention and win approval was not by being sensational or shrill or obvious, but by being distinguished and subtle and original. This book, indeed, is an anthology of how to achieve distinction through unfailing good taste.*

*Distinction in advertising was a quality essential to the growth of CBS. As media ourselves, we could not afford to place in other advertising media less than first-rate art and copy. Bill Golden was our relentless master in the pursuit of the first-rate. He knew that it did not come as easily as the adequate. He himself labored long hours to achieve the best—a perfectionist as demanding of himself as he was of others.*

*Bill's life was short. Bill's life was full. His was a powerful influence that went out way beyond those of us who were prodded into doing our best by the very proximity of his vigorous personality. His influence reached out to creative forces in graphics everywhere, bringing them into new fields and, even more important, giving them new standards of excellence.*

*I hope very much that Bill Golden's influence will be extended and prolonged by these examples of his brilliant work.*

*Consider this:*

*... a period in history marked by deep conflicts between ideas, social theories, people and interests . . . a period marked by a technological progress held inconceivable only two decades ago . . . a period of falling idols and new heroes . . . an epoch when a new communication medium takes a powerful hold on people's consciousness of the world around them . . .*

*... a corporation that grows within a lifetime from small beginnings to giant size — with correspondents, camera crews, commentators around the globe to respond on the spot to significant events wherever they happen . . . a corporation whose business is: the presentation of entertainment, the news and its interpretation, and the sale of air time to advertisers . . . a corporation that sends sound and images into homes, plants, offices, restaurants, theatres—indeed, wherever there are people to receive them . . .*

*... a professional field of extreme competitiveness, filled with people of strong words and often changing convictions . . . a field crisscrossed by the plowed furrows of surveys, visual formulas, slogans and the hard-sell techniques of a commercial age . . . a field in which every aspect of art, human aspirations*

*and emotions, historic events, science, has been used to produce some of the most inspiring and memorable experiences, as well as rivers of mediocrity and worse . . .*

*... a man who never forgets: that he is responsible for what he does and what his work may do for others; that a moral question stands behind every moment of living and working; that the corporation which employs his skill is a combination of people with many abilities and motivations but one purpose; that giving a unifying visual face to this purpose is his job as art director.*

*His eye is unerring. His designs hit the bull's eye of a target with that deceptive ease which only the strong can command. They are based on an instinct that would make a journalist envious. He has a sense for the explosive impact of words. He understands the relationship between an artist's personality, his style, his potential and how these factors will result in an original expression that gives new meaning to a message. There is a mental dexterity and an absolute mastery of subtle details, a complete absence of graphic tricks or of intellectual gimmickry, which brings admiration wherever his work ap-*

pears. But above all there is a passion for everything that has to do with his job — for the corporation he works for, for the message he develops and designs, for the people who work with him and the people he addresses his work to, for the means he employs—be they the paper a design is printed on or the type face and size used, the halftone screen or the subject and style of art work—nothing escapes this intensive attention. The success of this working method has made advertising and design history. There are many medals, awards, magazine articles, letters, speeches, reprints of work. Unmoved by laudatory exclamations every new job reflects his deeper insight into the fabric of human communication and motivation.

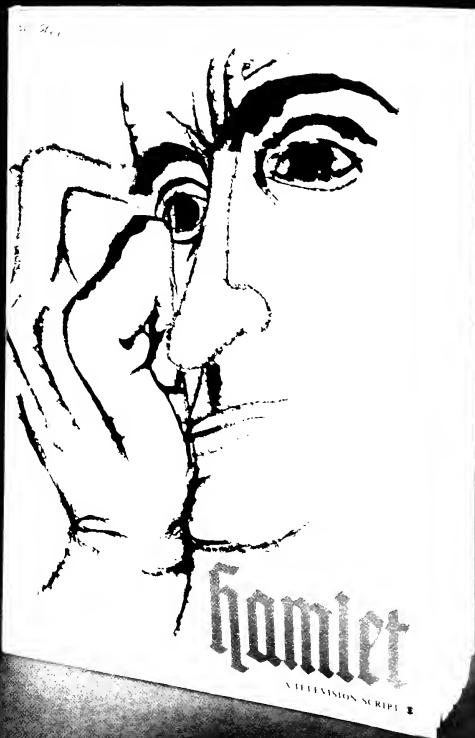
Little is known about the demanding realities behind this prestige: the unending pressure of daily deadlines, of big ads, of small ads, big folders, small folders, of books and pamphlets, of annual reports, styling of studio fronts, the development of “the eye” as a CBS trademark—the conscious application of the trademark in steadily changing ways—the unending concern with new ways to say something still simpler, stronger, more beautiful!

*In our design schools we teach the meaning of esthetics, we*

*define rules of design, we teach working procedures. But what we cannot teach is the feeling for continuity, how to remain alert to the sudden excitement of a better idea two hours before the engraver picks up the completed art work, how to keep a staff electrified and unified in the dedication to perfection, how to solve the problems of a “corporate image” by conceiving of it as the grand design behind individual designs and not as a mere variation of a principle—and how to, at the same time, watch news reports, sales reports, program developments, listen to meanings behind the words of the great and the small.*

*He is used to tough work, tough words and tough conditions. What he knows is self-taught. His scorn for the self-centered, socially ambitious and security-craving is genuine. He wants achievement, not publicity. He wants to see work and not a tricky paste-up of other people’s work. He distrusts a formula and respects only unreserved attention to a task, in which no detail is small or without significance.*

*His is the kind of full dedication that tells all who know him and his work that here is a real teacher, a real professional, a friend and a man. Here is William Golden.*



*(On April 18, 1959 The Type Directors Club of New York invited thirteen leading art directors and designers, including William Golden, to participate in a forum entitled "Typography—U.S.A." at the Hotel Biltmore. A booklet was subsequently issued containing the views of each member of the panel, including the following statement by Mr. Golden.)*

## **Type is to read**

If there is such a thing as a "New American Typography" surely it speaks with a foreign accent. And it probably talks too much. Much of what it says is obvious nonsense. A good deal of it is so pompous that it sounds like nonsense, though if you listen very carefully it isn't . . . quite. It is just overcomplicated. When it is translated into prewar English it is merely obvious.

I don't know what it is that impels so many designers to drop their work to write and speak so much about design.

Is it the simple (and perfectly justifiable) instinct for trade promotion? Or have we imported the European propensity for surrounding even the simplest actions with a *gestalt*?

Perhaps the explanation is simpler. The kind of effort that goes into graphic expression is essentially lonely and intensive, and produces, at its best, a simple logical design. It is sometimes frustrating to find that hardly anyone knows that it is a very complicated job to produce something simple. Per-

*The design of this 112-page book, illustrated with drawings by Ben Shahn, was based on a 78-minute script, adapted from the three-hour original play of The Old Vic Company*

*Takes the skull.*

Alas, poor Yorick!

I knew him, Horatio—a fellow of infinite jest, of most excellent fancy.

He hath bore me on his back a thousand times, and now how abhorred in my imagination it is!

My gorge rises at it. Here hung those lips that I have kiss'd I know not how oft!

Where be your gibes now? Your gambols, your songs, your flashes of merriment, that were wont to set the table on a roar? Not one now to mock your own grinning, quite chop-fallen.



*The typographic styling—  
Times Roman for text,  
italics in red for stage directions—  
the pacing and scale of the 35 drawings,  
give new emphasis to a timeless drama*

haps we want them to know that we've gone through hell, sweating out a job to reach what seems to be an obvious solution.

And since our professional medium of communication is not verbal, designers don't seem to be lucid writers or speakers on the subject of design.

I have been frequently stimulated by the work of most of the people on this panel, but only rarely by what they have said about it.

While it must be assumed that these endless discussions have values that I am blind to, I am more acutely aware of the dangers they hold for the young. If you have recently interviewed a crop of young designers—the New Renaissance Man in a hurry—applying for their first or second staff job, you will know what I mean.

I was forced to part with one such man on my staff a while ago. He was pretty good, too. But he was another victim of the overseriousness of graphic arts literature. He had all the latest and obscure publications from here and abroad (mostly in languages he couldn't read). He attended all the forums. He would argue endlessly on theory . . . and he was just paralyzed with fright at the sight of a blank layout pad. He could spend as much as a week on a 50-line newspaper ad. His trouble was, that no matter how he tried, an ad looked very much like an ad, and not any of these almost mystical things he had been reading about.

If there were some way to fix an age limit for attendance at these conferences, in the way that minors are forbidden to attend overstimulating movies, I think they would be relatively harmless, and it might even be pleasant to chew our cud together.

For it has all been said, and said many times, and in a most



PLAYHOUSE 90 PRESENTS ERNEST HEMINGWAY: A CLASSIC OF ADVENTURE, LOVE AND DEATH IN THE SPANISH CIVIL WAR. *On Wed. 10 PM, 11 PM, 12 PM.* STARRING MARIA SCHELL, JASON ROBARDS, JR., MAUREEN STAPLETON AND SPECIAL GUEST STAR ELI WALLACH, 9:30 TO 11 PM CNYT PART 1: MARCH 12, PART 2: MARCH 19, 1959 CBS 3

THE CBS 3

# ED SULLIVAN SHOW

Don't miss the unprecedented full-hour rebroadcast of the world famous

## MOISEYEV DANCERS

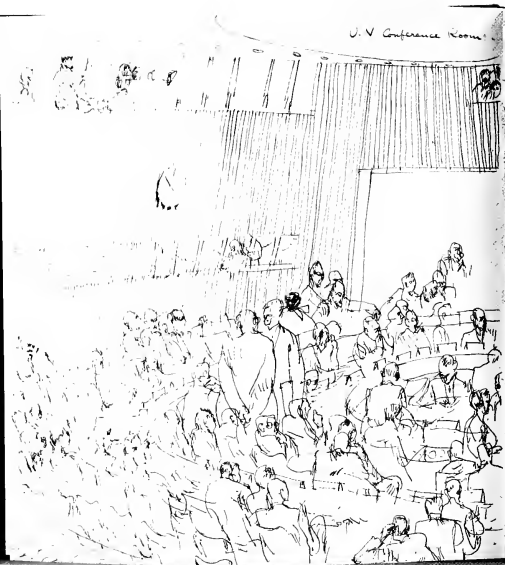
"the most electrifying exhibition of folk dancing ever seen on television"



*Whether a promotion kit cover shows a Shahn portrait of Hemingway, or a newspaper ad a stock photo, the design objective is the same:*

*To create immediate understanding of a significant event, even before one line has been read*





9/10

9/11

# A TELEVISION NOTEBOOK

with drawings by Henry Koerner

CBS TELEVISION NETWORK  
1959



## SEE?

THE NEW YORK TIMES

THE NEW YORK TIMES

THE NEW YORK TIMES

THE NEW YORK TIMES

THE NEW YORK TIMES

THE NEW YORK TIMES

THE NEW YORK TIMES

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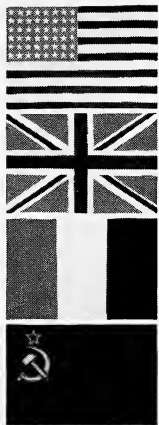
THE NEW YORK TIMES

CBS

## KHRUSHCHEV'S THIRD VISIT



THE NEW YORK TIMES



## THE GENEVA CONFERENCE

On the eve of the historic East-West Foreign Ministers' meeting, CBS NEWS gathers six top correspondents in Geneva: HOWARD K. SMITH and ERIC SEVAREID from Washington, CHARLES COLLINGWOOD from London, DAVID SCHOENBRUN from Paris, ERNEST LEISER from Bonn and DANIEL SCHORR on assignment to Warsaw, for a special on-the-scene report that examines the Berlin crisis, the bargaining positions of East and West and the possible outcome of the discussions in the Palais des Nations.

5-6 PM WCBS-TV channel 2

*The international scene is a frequent subject for advertisements.*

*A familiar typographic "SEE" column is given added impact by its frame of massed photography.*

*The photograph of Khrushchev, taken from the television screen, reflects the urgency of the message*

confusing way, and almost none of it is new. Even the insistence on newness at any cost is in itself familiar.

Perhaps it would be useful for a conference like this to sort it all out. Not merely to summarize this conference, but all of them. If it could be done without padding, I imagine that what is valid about typography would be very brief and relatively simple.

What is right about current typography is so apparent when you see it that it requires no explanation. What is wrong is a little more complex.

It is not as difficult to define what is wrong as it is to find how we got there.

I have my own notion of how we got where we are, and though I have neither the competence nor the ambition to be a typographic historian, this is roughly how it looks from one viewpoint.

Some thirty years ago the rebellious advertising and editorial designer in America was engaged in a conspiracy to bring order, clarity and directness to the printed page. He fought against the picture of the factory, the company logo-type, and the small picture of the package that invariably accompanied it. He protested that the copy was too long, and that he was obliged to set it so small that no one would read it. He argued that the normal ad contained too many elements. (He even invented the "busy" page in some effort to accommodate himself to it.) He insisted that this effort to say so many things at once was self-defeating and could only result in communicating nothing to the reader.

He was essentially picture-minded, and only reluctantly realized that he had to learn something about type. It was and still is a damned nuisance, but when he realized how thoroughly its mechanical and thoughtless application could de-



stroy communication of an idea, he had to learn to control it—to design with it.

# WOMAN!



***CBS Reports***

*Cover of a brochure  
announcing a series  
of documentary programs*



*Announcement folder  
for the first program of "Woman!"  
with a Botticelli engraving  
of Venus*

tunity here, to design within the framework of the two-page spread. But still, the device that bore the main burden of interesting the reader, was the "terrific headline" and the "wonderful picture."

Perhaps it was the growth of radio, a rival medium, that hastened a new effort on the part of the magazine.

Certainly the new technical developments in photography increased the range of its reportage.

But what gave it a new direction and style was not so purely American. I think it was men like Agha and Brodovitch. These importations from Europe set a pace that not only changed the face of the magazine and consequently advertising design, but they changed the status of the designer. They did this by the simple process of demonstrating that the designer could also think.

The "layout man" was becoming an editor. He was no longer that clever, talented fellow in the back room who made a writer's copy more attractive by arranging words and pictures on the printed page in some ingenious way. He could now read and understand the text. He could even have an opinion about it. He might even be able to demonstrate that he could communicate its content better and with more interest than the writer. He could even startle the editor by suggesting content. It wasn't long before he began to design the page before it was written, and writers began to write to a character count to fit the layout.

Whatever successes this revolution achieved were accomplished by demonstration—by individual designers proving to their clients and employers (by solving their problems) the validity of their point of view and the value of their talents. It was accomplished without a single design conference in New York or in Colorado or anywhere else in America.



36  
24  
36  
62,000,000

These are the pertinent dimensions of the young lady from Natchez when she became the new Miss America on the night of September 12.

Because it happens at a time when a new television season is just beginning, this annual contest has come to be a measure of television itself.

The 62 million viewers who witnessed the coronation of Miss America (and the introduction of the new products of the Philco Corporation) constituted the largest audience in the history of the ceremonies.

At the time of the broadcast three out of every four television homes in the country had their sets turned on —and two out of the three were watching *Miss America*.

In the past year the number of television homes increased again—by 2%. And the audience to this *CBS Television Network* broadcast was greater by 7%.

These measurements of the first special broadcast of the new season reflect not only television's constantly increasing dimensions, but the ability of the CBS Television Network to continue to attract the largest audiences in television.

It is the first clear sign that the nation's viewers and advertisers will be getting more out of television this year than ever before.

**CBS** 



*A double-spread  
trade paper advertisement  
dramatizes the size  
of the program's audience  
through its headline.*

*A narrow newspaper ad  
invites attention  
to seasonal entertainment  
with casual effectiveness*



**Swing  
into  
Spring!**

Don't miss this all-star full  
hour musical celebration of the  
25th anniversary of the great  
Benny Goodman Band—starring

**BENNY GOODMAN  
ELLA FITZGERALD  
PEGGY LEE  
LIONEL HAMPTON  
ANDRE PREVIN  
SHELLY MANNE  
THE HI-LO'S**

Tonight at 9 on channel 2  
© CBS Television Network

There were, of course, exhibitions and award luncheons. But the exhibitions were an extension of the process of demonstration, and the arrangers of the award luncheons by some lucky instinct seldom permitted the designer to speak about his work, but rather forced the businessman to discuss it.

But more than any other single factor, I believe the designer won his new status in the business community because he had demonstrated that he could communicate an idea or a fact on the printed page at least as well, and often better, than the writer, the client, or his representative. And he could demonstrate this only if he was at least as faithful to content as he was to style.

During the war and for some time afterward, American typographers made great strides in relation to the Europeans, for the simple reason, I suppose, that there was not only a shortage of paper in Europe but there was a shortage of design. The printers and designers were in foxholes, concentration camps, or dead, and presses and foundries were being bombed.

There was a long period when the bulk of the world's graphic material was being produced in America. Though there was something approaching a paper shortage here, too, there was an excess of profits available to spend on advertising. There were few products to advertise and therefore very little to say about them. But since it was relatively inexpensive to keep a company name in print, it didn't matter too greatly what or how it was said. We produced such a volume of printed material for so long a time, that we were able to assimilate a vast amount of prewar European design, and adapt it to our own language and uses. It had become such a familiar idiom with us that it is now hardly surprising that the announcement of

*of course we're pleased  
to have so many of the Top 10...*



Pleased as the proverbial cat that swallowed the canary. And so are the CBS Television Network's advertisers who sponsor 16 of the 28 nighttime programs that have won a place in Nielsen's Top 10 reports during the past season.\*

But perhaps the Top 10 is not as dramatic an index of network popularity as it used to be—for today even the 10th most popular program reaches more than 2½ million viewers.\*\*

So we are equally pleased to report that in Nielsen's latest nationwide survey we not only have 5 of the Top 10 programs but also 10 of the Top 25, 15 of the Top 30, and 19 of the Top 40. Indeed, the trusty gauge of a network's value, for audience and advertiser alike, lies in the over-all popularity of its entire program schedule.

Significantly, the *evening* nighttime program on the CBS Television Network throughout the season has reached an average-minute audience of 25,000,000 viewers—some 2,650,000 more than the average share on the second network and 2,380,000 more than on the third. Our leadership in average nighttime ratings has continued without interruption in the 52 Nielsen reports issued since July 1958.

(In the current season the Network leads in average daytime ratings as well.)

These are some of the facts that have impelled the nation's leading advertisers, for the seventh straight year, to commit more of their investment to the CBS Television Network than to any other single advertising medium.

#### ① CBS TELEVISION NETWORK

\*October, 1958—April, 1959, based on NIELSEN ratings.  
\*\*Last April report: CBS Television Network's 10th most popular program, *60 Seconds*, averaged 2,500,000 viewers per week (September 8-12 pm, Sunday—Saturday, September 14-15 pm, Sunday—Friday).





CHARLES COLLINGWOOD brings you an exciting report from the frontiers of science—great new experiments that disclose the true qualities of MOTHER LOVE

# CONQUEST

SEE THE SEASON'S PREMIERE 5:00 PM TODAY CBS CHANNEL 2

*The network's leadership is emphasized by a whimsical drawing in a trade advertisement...*

*The cover of a book containing the full script carries out the starkness of the documentary program...*

*A newspaper ad accents a new science series with an unusual image from the first program*

this conference can call contemporary typography purely American.

My first look at postwar typography was fairly bewildering. I had seen and applauded the prewar work by Burtin and Beall. They were developing newer graphic forms, and using words and images on the printed page to communicate. In their hands these images were employed to make a statement clearer, faster.

The new avant-garde was saying nothing and saying it with considerable facility. They could say in their defense that the world was more chaotic than ever, that nobody was saying anything very rational, and that their need to make some kind of order was satisfied to some extent, by creating it on the printed page. It was, largely, an order without content.

There was precedent for this point of view. The determined sales promotion campaign of the abstract expressionist painters was in full swing in America. That it could have been so successful so quickly must surely be due, in part, to its absence of content. In a curious way this revolution was a remarkably safe one—it was so noncommittal.

I have no quarrel with the abstract movement—except with its vociferous intolerance of any other school. But I think the effect on the minds of young designers is a matter of concern. To regard the blank rectangle on a layout pad with the same attitude that the abstract painter confronts his blank canvas is surely a pointless delusion.

The printed page is not primarily a medium for self-expression. Design for print is not Art. At best it is a highly skilled craft. A sensitive, inventive, interpretive craft, if you will, but in no way related to painting.

A graphic designer is employed, for a certain sum of money, by someone who wants to say something in print to

**SEE IT NOW with Edward R. Murrow reports on the question troubling people all over the world—**

# FALLOUT

**In Part II of "Atomic Timetable" a group of world famous scientists present their conclusions on the effects of atomic radiation caused by nuclear explosions today and for future generations. Don't fail to tune to the CBS Television Network today from 5 to 6:25 @ CHANNEL 2**





*Design and art work  
of two program advertisements  
underscore human concern  
and technical achievement*

somebody. The man with something to say comes to the designer in the belief that the designer with his special skills will say it more effectively for him.

It sometimes develops that as a result of this hopeful transaction, the statement becomes an advertisement for the designer rather than his client. And should there be any doubt about the designer's intention, he will sign it—just as the easel painter does.

Logically enough, this attitude toward design is only tolerated when the client has nothing to say. When his product is no different than anyone else's, and no better. When his company has no "personality"—he borrows the personality of the designer. This is rarely permitted in the mainstream of advertising, but only in the "off-Broadway" arenas.

The immature avant-garde designer seems bitter about the mainstream of American advertising. He hates the "hard sell" and avoids clients who interfere with his freedom. He believes that the role of business should be one of patron of the Arts, and insists that his craft is art.

I do not argue for the return to any form of traditionalism. I do argue for a sense of responsibility on the part of the designer, and a rational understanding of his function.

I think he should avoid designing for designers.

I suggest that the word "design" be considered as a verb in the sense that we design something to be communicated to someone.

Perhaps it would help to clear the air a little if we were conscious that printing and advertising cost a great deal of money. If a designer could pretend that the money to be spent to reproduce his design was his own, I suspect he would subject himself to far more rigid disciplines.

When he examines his work with relation to its function,

## THE CORONATION OF POPE JOHN XXIII

Today television will bring the coronation of a new Pope within the sight of more people than have witnessed all the coronations in the history of the Papacy. As the solemn and majestic ceremonies unfold before a massed crowd of 600,000 in St. Peter's Square, Eurovision cameras will broadcast the event over an international network to some 30 million television viewers in seven European nations. To enable millions of Americans to see the ceremonies the CBS Television Network will present an hour-long nationwide broadcast highlighting the principal features of the event. Recorded on video tape directly from the Eurovision broadcast, and edited in London with on-the-scene commentary by CBS News Correspondent Winston Burdett, it will be flown by jet plane to America for broadcast immediately following tonight's election coverage by CBS News. It will be repeated tomorrow from 10 to 11 am. Be sure to see this historic broadcast on the CBS Television Network Channel 2.



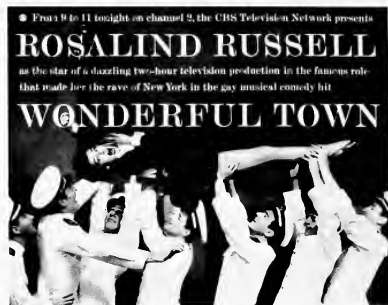
*Diverse themes are unified  
by insistence on clarity and originality.*

*A newspaper ad:  
John Groth draws an ancient ritual  
with sketchy accuracy...*

*A newspaper ad:  
Lively photograph depicts  
the exuberance of a musical...*

*A trade ad:  
Joseph Hirsch conveys  
Marian Anderson's intensity...*

*A case cover for two books:  
The power of type  
to state a message...*







**BEST TELEPLAY WRITER, BOB O'NEIL:**  
Bob O'Neil for *The Goodson*  
*Playhouse 90*



**BEST DRAMATIC ROLE WITH  
OUTSTANDING CHARACTER:**  
William Shatner  
*Playhouse 90*



**BEST LIVE TVING WORK:**  
*THE KATIE ACADEMY*  
*Playhouse 90*



**BEST COMEDY SERIES:**  
*The Dick Van Dyke Show*



**BEST DURING OF A FILM FOR TELEVISION:**  
*Walt Disney for The Wonderful World of Disney*  
*Playhouse 90*



**BEST SINGLE PERFORMANCE BY ACTRESS:**  
Polly Bergen on *Walt Disney's Mary Poppins*  
*Playhouse 90*



**BEST CHRONICLER FOR TELEVISION:**  
Sam Donaldson on *The Dick Van Dyke Show*  
*Playhouse 90*



**BEST NEW PROGRAM SERIES OF YEAR:**  
*James Earl Ray*  
*Playhouse 90*



**BEST SPECIAL TVING SERIES:**  
*John F. Kennedy*  
*on The Dick Van Dyke Show*  
*Playhouse 90*



**BEST SINGLE PROGRAM OF YEAR:**  
*The Dick Van Dyke Show*  
*Playhouse 90*



**BEST OUTSTANDING PERFORMANCE, MALE:**  
Robert Montgomery on *The Dick Van Dyke Show*  
*Playhouse 90*



**BEST COMEDY WRITER:**  
Bob O'Neil on *The Dick Van Dyke Show*  
*Playhouse 90*



**BEST TELEPLAY WRITER, RALPH JENSEN ON LISA:**  
Ralph Jensen for *The Dick Van Dyke Show*  
*Playhouse 90*



**BEST OUTSTANDING PERFORMANCE, FEMALE:**  
Polly Bergen on *The Dick Van Dyke Show*  
*Playhouse 90*



**BEST DIRECTOR, RALPH JENSEN ON LISA:**  
Ralph Jensen for *The Dick Van Dyke Show*  
*Playhouse 90*



**BEST NEW COMEDY:**  
*The Dick Van Dyke Show*  
*Playhouse 90*



**BEST DRAMATIC PERFORMANCE, FEMALE:**  
Polly Bergen on *The Dick Van Dyke Show*  
*Playhouse 90*

# Thanks

—for giving your best!

Last week the talented and creative people who are attracting to television the largest audiences in the history of show business honored the outstanding achievements of a member of their colleagues. That so many were able to do their best work on

## THE CBS TELEVISION NETWORK

helps explain why this network was able to win the largest average nighttime audiences in each of the 66 consecutive Nielsen Reports since July 1958.





*The "Emmy" award-winners are featured in this trade advertisement, using the year's "eye" ads in a new layout.*

*A 36-page book features the success of the dramatic "Playhouse 90" series—a "long shot" that paid off!*

he wouldn't bury the text and render it illegible on the ground that it is inferior anyway. He will insist, instead, that it be better. If no one will write a better text, he will have to learn to write it himself. For having become, in effect, his own client, he will want to be sure that what he has to say will be clearly understood—that this is his primary function.

He will find that the most satisfying solutions to a graphic problem come from its basic content. He will find it unnecessary and offensive to superimpose a visual effect on an unrelated message.

He might even find that writers, too, have a certain skill, and he might enjoy reading them, and making their work legible.

Perhaps the most important thing that would happen is that all those pointless questions about tradition and modernism, whether our typography is American or European, will become properly irrelevant. All of these influences, and many more, will have become part of the designer's total design vocabulary.

If he applies it successfully, the end product will show no traces of having been designed at all. It will look perfectly obvious and inevitable.

If he is more concerned with how well his job is done than he is about whether or not it is "new," he will even win awards for his performance.

But no matter how many honors are bestowed on him throughout his career, he will never mistake the printed page for an art gallery.

At your conference last year, the most stimulating speaker for me, was not a designer at all. He was a semanticist—Dr. Anatol Rapoport of the University of Michigan's Mental Health Research Institute. In trying to analyze our profes-



## Johnson's whole ball of wax is on the CBS Television Network

Starting this Fall, S. C. Johnson will concentrate all of its network television advertising on the network which repeatedly delivers the largest nationwide audiences in advertising.

As the biggest manufacturer of wax polishes in the world, Johnson needs the biggest audiences it can get—and has found them consistently on the CBS Television Network.

For the past three years it has demonstrated the efficiency of its products to an average audience of 27 million viewers, aided and abetted by Red Skelton. In its programming plans for the Fall, it has not only announced the renewal of this popular comedy series, but has *increased* its product-exposure by ordering two additional nighttime programs.\*

Johnson underwrites its belief in the effectiveness of network television by committing most of its advertising appropriation to a medium still growing at the rate of *four,000 viewers a month*.

This same confidence accounts for the current wave of renewals by America's leading advertisers on the network which in 70 consecutive Nielsen Reports issued since July 1955, has been credited with the largest audiences in all television.

\* Johnson  
Inc. Plans TV's Fall Advertising Drive



Our Past  
 Show of the Month  
 presents  
**JUDITH ANDERSON**  
**HUME CRONYN**  
**VIVECA LINDBORF**  
 and special guest star  
**EVA LE GALLIENNE**  
*in Thornton Wilder's Pulitzer Prize winner*

# The Bridge of San Luis Rey

A tale of the strange web of destiny  
 entwining the lives of five tragic travelers.  
 Also starring **RITA GAY**, **HURT KAGANAR**,  
**THEODORE BINK**, **PETER COONSSEN** and **STEVE HILL**  
 Produced by **DAVID SUSSKIND**  
*—live from New York on the  
 CBS Television Network*  
**9:30 TO 11 PM 5 CHANNEL 2**

*One of a series of "eye" ads,  
 announcing the continuation of sponsorship  
 by major advertisers.*

*A drawing by Jacob Landau  
 directs attention  
 to an important dramatic program*

sion, he was pretty close, I think, when he thought of us as intermediaries. He likened us to performers. Actors who speak other people's lines. Musicians who interpret what composers write.

Though he plucked us from the stratosphere and put us in our proper place, he also soothed our ruffled egos by gently suggesting that some performances could be superb.

To the extent that his analysis is correct, it might be useful to quote an old "square" writer on the subject.

I happen at the moment to be working on a reprint of *Hamlet*. Here is what the author demanded of performers:

"Speak the speech, I pray you, as I pronounce it to you... For if you mouth it, as many of your players do, I would as lief the town crier spoke my lines.

"Nor do not saw the air too much with your hand, thus; but use all gently. For in the very torrent, tempest, and as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness.

"Be not too tame, neither. Suit the action to the word, the word to the action... For anything so overdone is from the purpose of playing, whose end is, to hold, as 'twere, the mirror up to nature.

"And let those who play your clowns speak no more than is set down for them. Go make you ready."



Full-page newspaper advertisement,  
with a drawing by Kurt Weihs,  
sums up a year's special news programs.

A typical spread of the annual CBS diary (1958)  
illustrated by Carl Erickson

Monday / 1

December 1 / 7

Saturday / 6

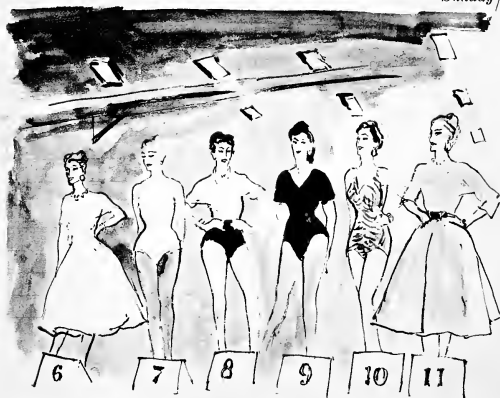
Tuesday / 2

Sunday / 7

Wednesday / 3

Thursday / 4

Friday / 5



audition for chorus



*The British artist-journalist,  
Feliks Topolski, was commissioned  
to paint Churchill  
for a newspaper advertisement  
announcing a new series*

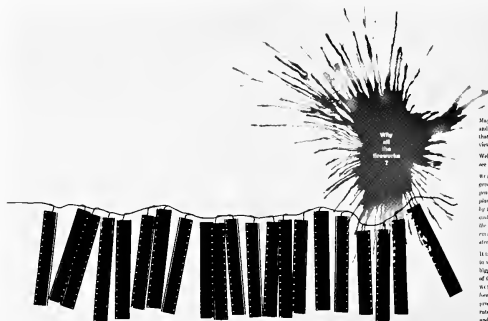
**TONIGHT AT 6 ON CHANNEL 2**

## **"Man of the Century"**

a full-hour dramatic summary of the career of  
Sir Winston Churchill, the first production on  
**"The Twentieth Century"**

a new weekly series of brilliant documentary  
reports depicting the world-shaking events and  
towering personalities that are shaping our era.

**A CBS TELEVISION PREMIERE**



Maybe you heard them too—the sound  
and fury of chain-sawing trees in the quiet New York  
living rooms early last night.

Well, the reader is writing now. Let's  
see what actually *did* happen:

W at 8 P.M. a sliver of hotel serving as  
general headquarters for the past few  
years'... W at 8 P.M. from the second  
floor window of 52... the third window  
of 52... the 4th floor a large  
concrete girder falling after release on  
the past year... the 4th floor is  
replaced by the, the last one from here  
straight through to again?

It takes day-to-day news showmanship  
in which had attention to the viewer's  
biggest market. To its superb schedule  
of CBS Television Network programs,  
to its TV editor's daring array of  
local entertainment and public affairs  
programs, including off-air of the top  
rated local participating programs.

Naturally, more national advertisers  
buy the station that attracts the  
biggest audience most of the time.

**WCBS-TV**  
Channel 2, New York City

*New programs on a local television station  
are dramatized in this trade ad.*

*Two drawings by Ben Shahn  
illustrate completely different program types:  
a drama and a documentary*

## PLAYHOUSE 90

Television's distinguished 90 minute weekly dramatic program opens a brilliant new season with the thrilling story of Spain's greatest bullfighter



## THE DEATH OF MANOLETE

starring **JACK PALANCE**  
**SUZY PARKER**

Produced by Martin Manulis in Television City

**9:30 TONIGHT**  
live over the CBS Television Network  
**ON CHANNEL 2**

*Ben Shahn*

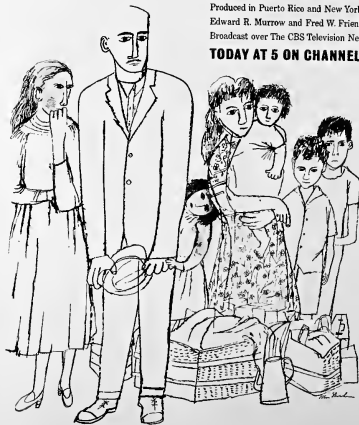
**SEE IT NOW** brings you a report on Puerto Rico's dramatic efforts to raise her living standards, and surveys the various problems caused by the mass migration of her people to the United States. See

## The Puerto Ricans

—AMERICANS ON THE MOVE

Produced in Puerto Rico and New York by Edward R. Murrow and Fred W. Friendly.  
Broadcast over The CBS Television Network

**TODAY AT 5 ON CHANNEL 2**



ties. Bath room little used. Telephone. Near Underground. £3 15s.—Wes. 0664.

**A**NYONE POSSESSING INFORMATION about the case of Rees Mathry, an innocent man convicted of murder, please contact Rees Mathry at 611 River Street.

**D**ISTRESSED GENTLEFOLK'S AID ASSOCIATION appeals for widow of professional man aged 77 living alone fractured spine and

DU PONT SHOW OF THE MONTH  
PRESENTS A. J. CRONIN'S MYSTERY  
"BEYOND THIS PLACE"  
STARRING FARLEY GRANGER,  
BRIAN DONLEVY, PEGGY ANN GARNER,  
HURD HATFIELD AND SPECIAL  
GUEST STAR SHELLEY WINTERS.  
LIVE ON CBS TELEVISION @  
NOV. 25, 1957, 9:30-11 PM, CNYT  
SPONSORED BY E. I. DU PONT  
DE NEMOURS & COMPANY





*The sun-and-eye theme appears in a trade announcement  
and in a promotion piece  
for daytime programs*



# THE BIG PUSH

THIS SUMMER America's consumers will fill their shopping baskets fuller than any summer in their history. And they will fill them with the products they know best—the brands they see on television.

Last summer they spent nearly 10 per cent more than they did the previous winter—7 per cent more for food; 12 per cent more for household appliances; 15 per cent more in department stores and nearly 8 per cent more on installment purchases.

For the television advertiser, each summer becomes more inviting than the last.

Each summer the average family spends more time watching television.

Each day 8,000 new families join the vast television audience, and by July the number of television homes in the country will total 40,300,000—nearly 3½ million more than last July.

And each summer CBS Television brings to its advertisers bigger audiences than the summer before and larger than any other network.

CBS Television advertisers are better prepared for the big summer sales push than ever—in fact, this summer 14 per cent more of our winter advertisers will be on the air than a year ago.

These are compelling facts for an advertiser who is debating when or where to launch his new advertising campaign.

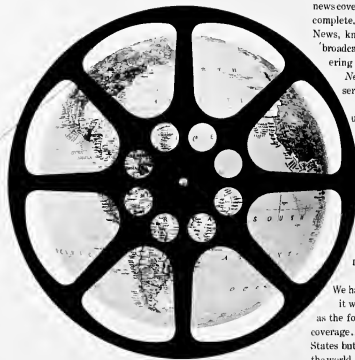
Clearly the time to start is now; the place...

**CBS TELEVISION**





## Newsfilm tells the world...



*Newsfilm* is global not only in its coverage of news, but also in its distribution. There are subscriber stations around the world. In England, Denmark, Holland and Luxembourg. In Australia and Japan. In Hawaii and Alaska. In Canada, Cuba, Mexico and Argentina.

There are three basic reasons for *Newsfilm*'s worldwide growth. Its news coverage is fast, professional, complete. It is a product of CBS News, known the world over as 'broadcasting's finest news-gathering organization. And third,

*Newsfilm* is the *only* news service produced especially and exclusively for the use of television stations.

One major subscriber to this service is Independent Television News Limited, the network news service for Great Britain's commercial television system. According to Editor Geoffrey Cox of ITN: "*Newsfilm* has been of immense value to us.

We have been able to rely on it with complete confidence as the foundation of our foreign coverage... not only in the United States but throughout the rest of the world. Particularly, *Newsfilm*'s reporting of major happenings has been outstanding."

A word to the worldly-wise: *Newsfilm* is available to *all* stations, at home and abroad. Get complete information from...

**CBS TELEVISION  
FILM SALES, INC.**

...the best film program for all stations™





# *There's more to Florida...*

*Almost everything in Florida—from its fauna and flora to its economic outlook—is different. It's the only state with above-average indexes for all major cities (Sales Management High Spot Cities, May)...and within Florida the Highest Spot City is Jacksonville. Retail sales here are running about five million dollars a month ahead of 1957, and January-April bank clearings were more than nine million dollars ahead of the same period last year.*

***There's more to WMBR-TV!*** *In this economic paradise, WMBR-TV maintains its audience lead by wide margins. Consider, for example, local news programming. WMBR-TV's 8:45 am News has a 206% lead over the competition. The One O'Clock Report beats competing news by 265%. WMBR-TV's 6:30 pm News commands a 38.5 rating and a 285% lead over competing news. And its Eleven O'Clock Report smother's the competition's news with a 663% lead. In news as in everything else, it's no news that there's much, much more to...*

**Channel 3, Jacksonville - WMBR-TV**  
An Affiliate of the CBS Television Network  
Operated by The Washington Post Broadcast Division  
Represented by CBS Television Spot Sales

*Source: ENR-1 (1958)*





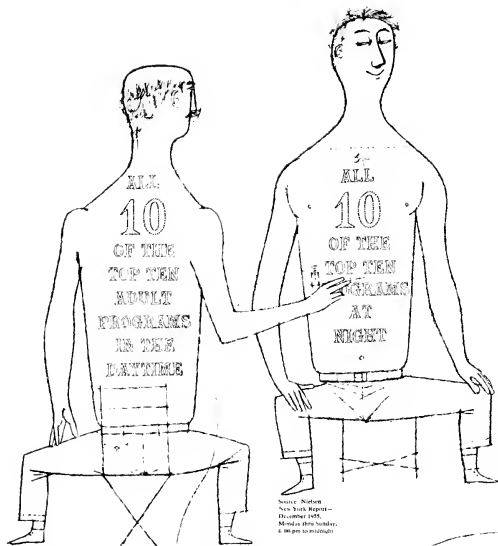
## "THE SECRET LIFE OF DANNY KAYE"

is an unforgettable experience marking a most unusual television debut in behalf of the United Nations International Children's Emergency Fund. Today you will follow the joyful trail of Danny Kaye at his best as he entertains the children of Italy, Greece, Yugoslavia, Switzerland, Turkey, Nigeria, Spain, Morocco, France, England and Israel at the request of UNICEF. For an hour and a half through the cameras of **"SEE IT NOW,"** produced by **EDWARD R. MURROW** and **FRED W. FRIENDLY**, you will see the upturned faces of these children transfused with delight as Danny clownes his way into their hearts on this unique program **TODAY AT 5 on CBS TELEVISION @ CHANNEL 2**



*A trade ad on different ways  
of reading audience ratings,  
with a photographic montage  
by Arik Nepo.*

*The drawing by David Stone Martin  
announces a UNICEF program*



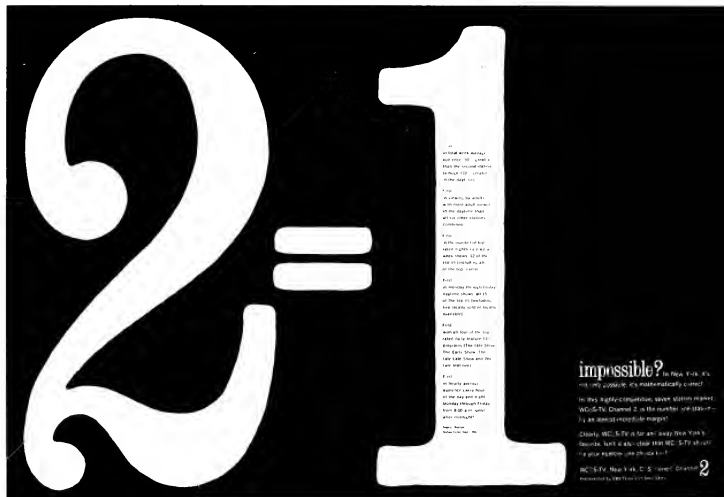
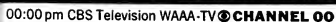
Source: Nielsen  
New York Report -  
December 1955  
Monday thru Friday  
7:00 am to 6:00 pm

Source: Nielsen  
New York Report -  
December 1955  
Monday thru Friday  
6:00 pm to midnight

WCBS-TV

CBS Owned  
Represented by  
CBS Television  
Sales Sales

*Typographic wit in an ad for a New York station*





# The Blue Conventions



Cover and sample pages  
of a 48-page report  
on the television coverage  
of the 1956 political conventions,  
illustrated by Felix Topolski

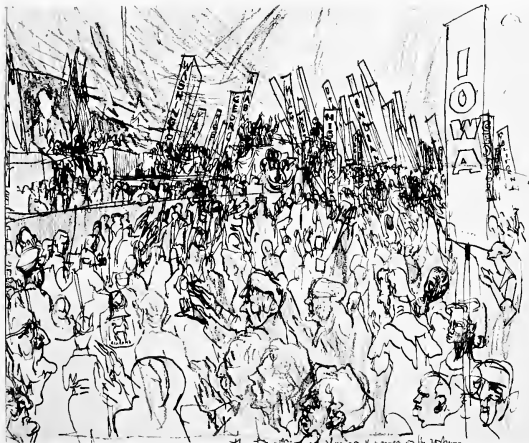
major issues of the campaign in a special series of eight half hour Wednesday night programs entitled "Pick The Winner."

Throughout each week, 3 hours and 20 minutes of the network's eleven scheduled news programs were being devoted primarily to the latest reports on the progress of the candidates and the campaign. In addition, the television audience kept posted on the developing political situation each Sunday afternoon between 5 and 6 with "Face The Nation" and "Bandwagon '56," the network's public affairs programs presenting "live" interviews with the leading spokesmen of both parties together with analyses by CBS News commentators.

Temporarily idle during the two conventions, the 12 man mobile unit of the CBS News Campaign Cavalcade resumed its hot pursuit of Democratic and Republican candidates as they sped across the country appealing for the support of the voters.

Adhering to his practice of previous years the network arranged to provide the fastest and most complete coverage of the election by re-assembling the same team of CBS News reporters and analysts who covered the conventions. In 1952 television's

*To reproduce faithfully  
the pen-ink-pencil-wash techniques  
of Feliks Topolski,  
the "Blue Conventions" book was printed  
in four colors on blue-gray paper*



Each party allocated an afternoon to "Ladies' Day" during which various women high in the party councils addressed the delegates. At the Democratic "Ladies' Day" session Governor Frank Clement, Democratic keynoter, announced: "I don't know how many people are now watching television, but they are probably all women, and I know they will be interested in seeing the pleasant proceedings that are now about to take place."

Both parties held stop watches on the floor demonstrations and called time on their speakers.

At the outset of the Democratic proceedings, Permanent Chairman Sam Rayburn announced that all demonstrations would be restricted to 35 minutes and seconding speeches to 8 minutes each.

Republican Chairman Joseph Martin acted similarly, confining the seconding speeches for the Vice Presidential nomination to 5 minutes. Although these restrictions were not uniformly observed, the speeches were generally held within their time limits. The demonstration following Governor Stevenson's nomination exceeded its prescribed limit by 2½ minutes. Observing the principle of "equal time and treatment," Rayburn permitted the Harriman





Nomination by Acclamation



a progress  
report  
on  
Captain  
Kangaroo



SEE THESE GREAT PERFORMERS  
IN PERSON CELEBRATE  
THE 5th ANNIVERSARY OF  
**THE ED SULLIVAN SHOW**

KATE SMITH  
LUCILLE BALL AND DESI ARNAZ  
GREGORY PECK  
RED SKELTON  
MARGE AND GOWER CHAMPION  
HARRY BELAFONTE  
SUSAN HAYWARD  
JAMES MASON  
RISE STEVENS  
EDDIE CANTOR  
EDWARD G. ROBINSON  
RHONDA FLEMING  
ABROTT AND COSTELLO  
ERNEST BORGNINE  
VIRGINIA MAYO  
CATHY AND BOB CROSBY  
JACK PAAR  
TERESA BREWER  
TAB HUNTER  
ROBERT STACK  
JOHN DALY  
SAM LEVENSON  
RUTH GORDON  
TEX AND JINK MCCRARY  
MICHAEL O'SHEA  
JEANNE CRAIN  
LOUIS ARMSTRONG  
RICHARD WIDMARK  
RONALD REAGAN  
WALTER BRENNAN  
WILL ROGERS, JR.  
IDA LUPINO  
HOWARD DUFF



*All in a day's work:*

*Children's morning program*

*—a presentation.*

*Report on a continent*

*—a promotion kit cover.*

*Folksy morning commentator*

*—cover for a program booklet.*

*Evening entertainment*

*—a newspaper ad.*

*Mid-East program promotion kit cover*



# EGYPT- ISRAEL

SEE IT NOW PRESENTS A SPECIAL HOUR-AND-A-HALF REPORT ON THE CRISIS IN THE MIDDLE EAST WITH EDWARD R. MURROW  
AND HOWARD K. SMITH. TUESDAY EVENING, MARCH 13, 1956, FROM 8:30 TO 10:00 PM. C.N.Y.T. ON THE CBS TELEVISION NETWORK



*(The nature of communication provided the theme for the Ninth International Design Conference held in Aspen, Colorado, June 21-27, 1959 which was attended by an outstanding group of international scholars and designers. These included the noted microphotographer, Dr. Roman Vishniac; Prof. Lancelot Hogben, the distinguished mathematician; Prof. S. I. Hayakawa, the eminent semanticist; and the well known British scientist and industrialist, L. L. Whyte. Mr. Golden was among the American designers invited to present papers before the Conference and to take part in the closing panel discussion. The text of his paper as well as excerpts from his remarks on the panel follow.)*

## **Visual environment of advertising**

I happen to believe that the visual environment of advertising improves each time a designer produces a good design—and in no other way.

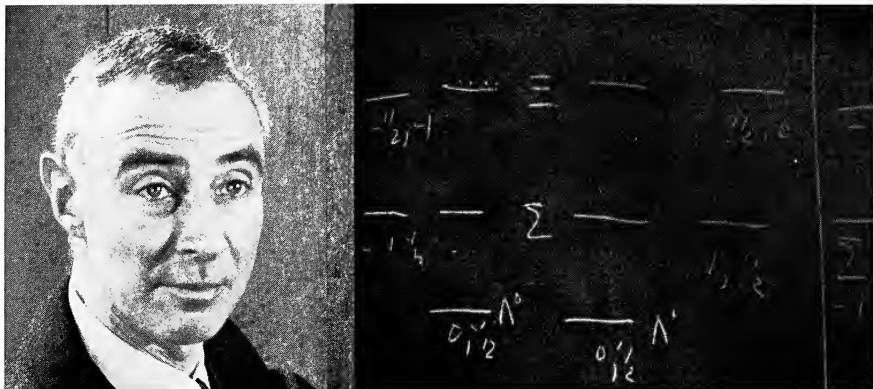
There may, indeed, be some cause for concern about the chaos the designer is bringing to the visual environment of advertising.

I think we tend to do this each time we leave our work for the lecture platform or the typewriter. We tend to overstate our case in the most complicated manner, and to confuse the simple purpose of our perfectly honest, useful, little craft with the language of the sociologist, the psychiatrist, the scientist, the art critic, and sometimes even the mystic.

The obvious function of a designer is to design. His principal talent is to make a simple order out of many elements. The very act of designing exposes elements that are inconsistent and must obviously be rejected. When he is in control of these elements he can usually produce an acceptable design. When

# A Conversation with Dr. J. Robert Oppenheimer

Director, Institute for Advanced Study, Princeton, N.J.



## Tonight on "See It Now"

edited by Edward R. Murrow and Fred W. Friendly

10:30 on channel 2

# BACK TONIGHT



## JACK BENNY

7:30 PM, CHANNEL 2 CBS TELEVISION ©

original and copy from Television City, Hollywood

*Drama and humor of a time:*

*The simplicity*

*of a photographic document ...*

*The polished elegance*

*of a René Bouché portrait*

someone else controls them the best he can produce is a counterfeit. This is why at some stage of his maturity he feels the need to have a voice in the content itself. If the advertising designer begins to "examine the purposes to which this vast communications machinery is put" (as a prospectus for this conference suggests), he can run headlong into his basic conflict with the business world—a dissatisfaction with the content he is asked to transmit.

For Business the question of content is very simple. Its objective is reflected in its most important single printed document—the Annual Report. This is the yardstick by which all its decisions are measured. If the Report is unfavorable for very long the business will cease to exist. Whatever contributes to its success is right. Whatever endangers the financial statement is wrong.

Thus the morality of Business is clear and reasonably defensible. The morality of the businessman may be something else again, but as Business gets bigger and bigger, his morality is less and less operative. The man himself tends to disappear and in his place the Corporation Executive begins to emerge.

His first responsibility is to the Corporation and not to society. He would say that in our economy what is right for the corporation must inevitably be good for society, because the successful corporation provides more employment, more products and services, and higher tax payments which pay for still more social services. So without having to make a single social decision the corporation executive can tend strictly to business with the comforting assurance that no matter how it is conducted (short of public scandal), his energies will be socially useful—if the business is sufficiently profitable.



Last Saturday night CBS Television presented the second\* most popular hour-and-a-half program of the season, "The Caine Mutiny Court-Martial"... and brought into still sharper focus the picture of CBS Television as America's favorite source of exciting entertainment.

\*CBS Television broadcast the most popular 90-minute show of the season—another Ford Star Jubilee program "The Judy Garland Show."

*The theme:  
Success story of a television program  
The artist:  
David Stone Martin*



*Overnight fame  
for anonymous people:  
A double-page trade ad  
on a popular quiz program*

The dilemma of the literate advertising designer is that emotionally he is part small businessman and part artist. He isn't strong enough to cut himself off from the world of business to make the personal statement of the artist. He isn't a pure enough businessman to turn his attention completely away from the arts.

He somehow wants the best of both worlds. He becomes a kind of soft-boiled businessman.

When he turns to Business he is told that the content of our time is The Fact. The Fact of Science. The Fact of Business. The Fact is beyond suspicion. It has no views on Art, Religion or Politics. It is not subject to anyone's opinion. It can be measured and tabulated. It is non-controversial.

In an era of mass-marketing, controversy is assumed to be bad for business, for no potential consumer must be offended. Though Business may have no legitimate interest in people, it has an abiding interest in consumers.

The designer for the most part would be willing, I think, to accept The Fact as the content for his work. But he soon discovers that despite the prattle of the public relations expert about "lean, hard facts," the designer is seldom called upon to work with them.

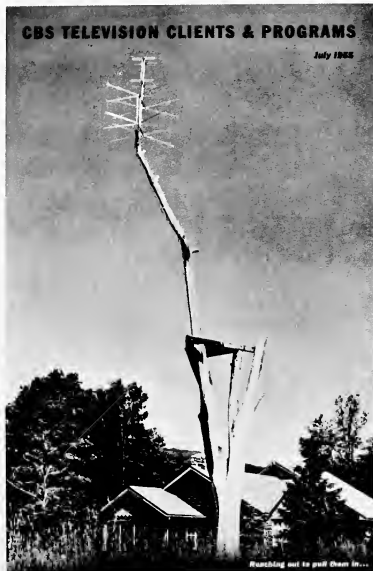
For Business wants him to help create an attitude about the facts, not to communicate them. And only about some of the facts. For facts in certain juxtapositions can offend some portion of the market.

So he finds himself working with half-truths, and feels that he is not using all his talents. He finds that he is part of a gigantic merchandising apparatus in which the media of mass communication have reached a miraculous degree of technical perfection and are being operated at full speed to say as little as necessary in the most impressive way.



*The importance of public office  
 is emphasized by the documentary styling  
 of a brochure  
 (containing script and film clips)  
 and a promotion kit cover*

*A photograph  
of a New Jersey backyard  
provides the cover  
for this  
quarterly reference booklet*



And this, too, is what the advertising designer is called upon to do. If he can adjust himself easily to this framework he can work very happily, and may even be handsomely rewarded for his efforts.

If he is reluctant to accept the role of a propagandist for business, but looks further for a deeper meaning for his work, he might find greater solace on the psychiatrist's couch than he will in Aspen.

There is one inviting avenue of escape that seems to give comfort to an increasing number of designers, and certainly to almost all the younger ones. It is that wonderful panacea that came to full flower in a disturbed postwar world: the abstract expressionist school of painting. It is in itself a Fact. It is acceptable because it is Art.

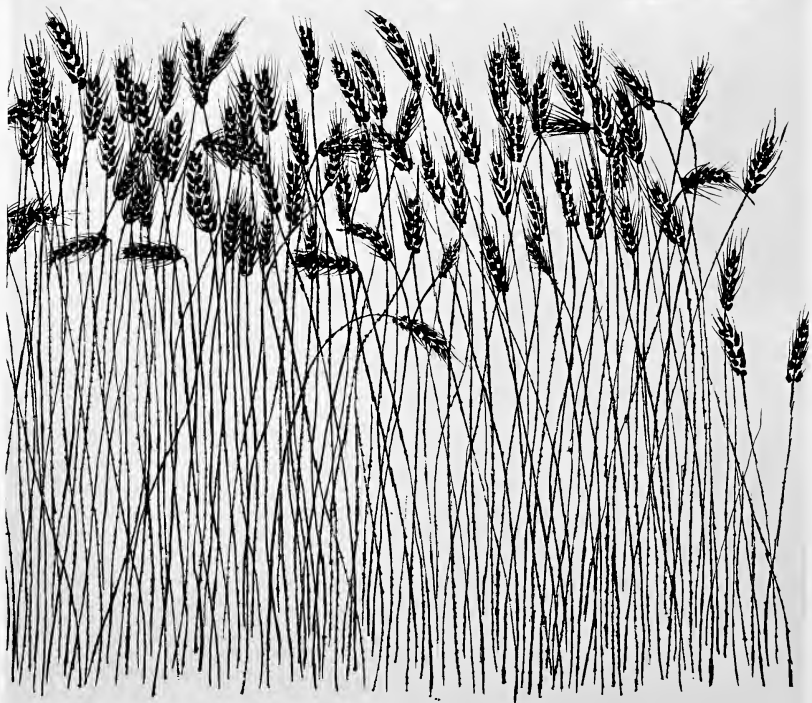
Business can accept it because it is successful, and oddly enough "safe" since it says absolutely nothing. The cynical advertising designer can embrace it because it can help him demonstrate his independence of content. The young designer finds it a wonderful shortcut—a do-it-yourself Art. And anyone can find delight in its total concentration on technique.

But I doubt the necessity to search in so many fruitless directions for a solution to the designer's plight.

Once he stops confusing Art with design for Business and stops making demands on the business world that it has neither the capacity nor the obligation to fulfill, he'll probably be all right. In fact I think he is pretty lucky. In the brave new world of Strontium 90—a world in which craftsmanship is an intolerable deterrent to mass production—it is a good thing to be able to practice a useful craft.

It is a craft that is susceptible to further growth and that can so far do something that neither the Management Execu-

# Harvest



*Cover of a folder  
and a  
double-page advertisement  
with drawings by  
Ben Shahn*



## Harvest

Each year America's rooftops yield a new harvest—a vast aluminum garden spreading increasingly over the face of the nation.

The past season produced a bumper crop on all counts: 3½ million new antennas bringing the total number of television homes to 34,567,000.

The average television family spent more time watching its screen than ever—5 hours and 20 minutes a day.

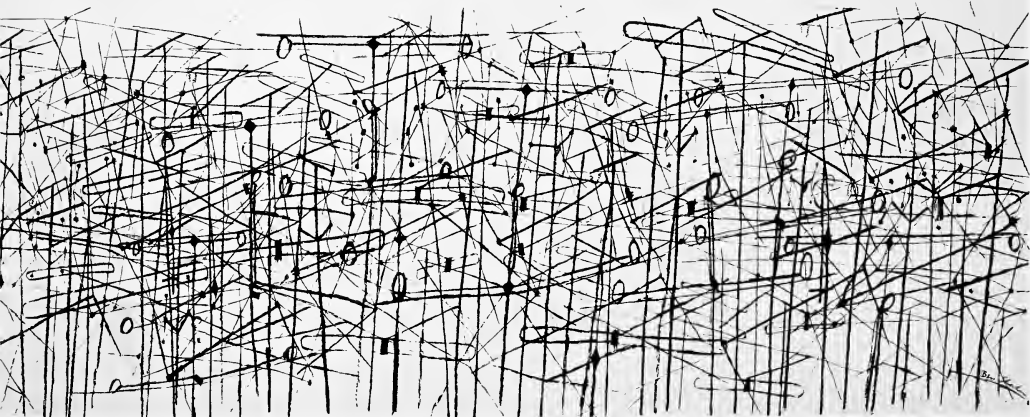
Day and night CBS Television broadcast the majority of the most popular programs and during the past season extended its popularity by enlarging the network to 209 stations—a 75% increase in a year.

Today CBS Television delivers more homes for less money than any other network, and in comparison with its closest competitor, offers an even better buy than it did a year ago.

CBS Television advertisers invested \$165,268,000 over the past 12 months—a 20% greater investment than was made on any other network.

By demonstrating television's ability to move our expanding national product into the American home *most efficiently*, CBS Television has become the world's largest single advertising medium.

### THE CBS TELEVISION NETWORK



after you...



It was pretty nice of the ABC Television Network to salute its fellow networks in a recent advertisement for their program awards from the Academy of Television Arts and Sciences.

We had intended doing the same kind of thing earlier this season when they launched some very exciting program ideas.

But they beat us to it — just as they beat us to *Disneyland*.

When competing networks applaud each other the applause is genuine; for each success is a fresh demonstration of the value of network television to the audience and the advertiser.

Only through network television can 65 million people share simultaneously the pleasure of NBC's memorable *Peter Pan* ... or discover a great comic like George Gobel.

Only through network television can an advertiser reach 11 million people each week as economically. (An example, as he can on *I Love Lucy* — another network developed program.)

The steady improvement of television is due not so much to the enormous investment of money, time and effort as it is to the constant goal of network competition.

This is the heart of the American system of broadcasting. This is why television builds larger audiences each year.

And this is what has made television in America the world's largest advertising medium.

**The CBS Television Network**







## TARGET

In 1955 CBS Television achieved a nine-year objective: delivering the most popular programs to the largest audience at the lowest cost in all television.

## "what's Steel doing?"



**TONIGHT** The United States Steel Corporation comes to distinguished television presentation.

"The United States Steel Show" is CBS Television Network during the past season.

CBS Television broadcast a majority of the most classic programs they will offer.

CBS Television continued to deliver more hours for less money than any other network, and in comparison with its major competitor offers an even better buy today than it did a year ago.

CBS Television advertisements cost only \$100,000 per hour the past twelve months—25% more than was charged on the current leading network.

During the past season more leaders earned more time for television than for any other form of mass communication in daily coverage of 3 hours and 57 minutes in television hours and advertising \$1,000,000. And during all mass communication CBS Television continued to maintain its position as the world's largest single advertising medium.

Thus it is no surprise that the American television network activity has traditionally been regarded as one index of the nation's economic health should show CBS Television to report its report on American life.

CBS TELEVISION

valid, of our group activities. We have annual competitions in which we give each other awards and, by demonstration, set standards for our craft.

This is a sincere but disconcerting activity of perhaps questionable value since the criteria of these exhibitions are usually so poorly defined. Their purpose is to impress and to educate the business community and to honor practitioners in our field.

Yet, who hasn't heard the familiar client refrain: "I don't want an ad that will win a medal. I want one that sells." And who among us hasn't said with some embarrassment, "Sure it's nice to get a medal, but they gave it to me for the wrong job." Obviously we aren't talking to each other very clearly in our exhibitions either.

Let me try to summarize my own experiences as a juror.

In a relatively small regional show the generous jury found no more than 30 pieces they thought were worth hanging—and only two that seemed to merit recognition. The exhibition committee was aghast. They instructed the jury to hang a predetermined quota of 80 and to award 12 prizes. The jury was thus forced to give its endorsement to pieces which in their opinion had no merit whatever, and an incompetent piece of work could thereafter be cited as having set a standard.

In another regional show the jury awarded 9 of 10 prizes to a single man. He was clearly brilliant in every category. The exhibition committee explained that it was not only "unfair" to the others, but that it would so alienate the other local advertising agencies that they would boycott future competitions. The brilliant young man was awarded 2 prizes.

In a large exhibition with a large jury "democratically rep-





"CBS would appear to have a winner!"  
—*N.Y. JOURNAL JEROME KOPPEL*

"Got off to a fine start!"  
—*N.Y. JOURNAL JEROME KOPPEL*

"Top notch quality... superb photography, realism and pacing..."  
—*N.Y. JOURNAL JEROME KOPPEL*

"Will outdraw its Western competitors!"  
—*N.Y. JOURNAL JEROME KOPPEL*



"The best (of the new candidates)..."  
—*THE MAILER*

"Loaded with suspense, full of realism, authentic..."  
—*N.Y. JOURNAL JEROME KOPPEL*



"An irresistibly funny television series"  
—*N.Y. JOURNAL JEROME KOPPEL*

"A very funny and well done show... Silvers is a great comedian"  
—*NEW YORK TIMES*

"Packed with humor... (Silvers) is superb"  
—*NEW YORK TIMES*

"We haven't laughed so much in years... Silvers... will be the comedy standout of the 1955 season"  
—*N.Y. JOURNAL JEROME KOPPEL*

"Perfectly wonderful!"  
—*BARRETT LEE BLAKE, N.Y. JOURNAL JEROME KOPPEL*



"Triumphant production!"  
—*NEW YORK TIMES*

"There's never been anything like the one woman show staged by Judy Garland... over CBS... pure magic. CBS had the best spectacular to date"  
—*BARRETT LEE BLAKE, N.Y. JOURNAL JEROME KOPPEL*

"Will go down as another triumph... an hour-and-a-half of excellent televiewing"  
—*BARRETT LEE BLAKE*

"She proved herself as great a performer on television as in the movies and on the stage"  
—*BOB COHEN, N.Y. JOURNAL JEROME KOPPEL*



"Rousing entertainment... first rate..."  
—*NEW YORK TIMES*

"The answer to those who have been crying for entertaining quality shows for youngsters... of interest to old and young alike"  
—*N.Y. JOURNAL JEROME KOPPEL*

## AS ADVERTISED

The excitement of the critics over the new CBS Television programs was matched by the enthusiasm of the audience. (More people, for example, watched the first "Ford Star Jubilee" than any other 90-minute program on any network in television history. And it was identified with a single sponsor!)

To advertisers the real significance of this achievement is that with each program the performance was equal to the promise. For the past four years they have known that CBS Television has delivered more of the most popular programs at a lower cost per thousand than any other television network. Now they can count on CBS Television to enhance its value even further during the coming season.

This confidence is perhaps the underlying reason why American business continues to invest more on CBS Television than on any other single advertising medium in the world. **CBS TELEVISION**



## WHICH WAY IN?

How to make the most memorable impression on the human mind is the subject of a now classic debate among the advocates of mass communication media.

It started with the advent of radio and the thesis that the living voice best moved men to action because it could tell your story with human persuasiveness, give it the precise emphasis your message required, and make every line a headline.

The partisans of the printed page have countered arguments as old as Confucius and held that in addition to the authority of the printed word, the use of pictures could arrest, stir, evoke a mood and a desire to buy that the spoken word alone could never achieve.

Since the appearance of television, the debate seems somewhat academic. We'd like to participate in it, but nobody wants to listen. For we've never found anyone who doubted television's impact...even before it began.

It was obvious at once that television makes the strongest impression. But it was not so certain to make it with comparable economy.

Yet television already wins larger audiences than any other mass medium. And it already reaches more people per dollar than printed media. To deliver the same total circulation today, television costs half as much as a group of magazines and a quarter as much as a group of newspapers.

And in all television, the network with the lowest cost per thousand is CBS Television — 20% lower than the second network.

Advertisers, convinced that the eye and ear work best together, seem to have settled the debate with some finality. In the first quarter of 1954, they made a greater investment in the facilities of CBS Television than in any broadcasting network or national magazine.

**CBS TELEVISION**





## YEARS OF CRISIS

CBS Television network, June 15 from world  
maple, present a dramatic visual report on the  
"cold war" and international political developments  
A CBS Television Program

*Art school props  
dramatize the television story  
in this trade advertisement.*

*A drawing by Rudi Bass  
is used on the cover  
of an annual year-end program*

representing every school of thought" the jury was broken up into small groups—each to judge different categories. The standards of one group were totally at odds with the next and yet its task was to produce a single cohesive exhibition.

I saw the work of an artist eliminated from one category because he had been represented in the last 10 exhibitions and wasn't "new."

In another category he was singled out for special attention by a group which had less interest in novelty than in distinction.

One group was earnestly trying to select a "representative cross-section" of advertising. Another was selecting only those entries which corresponded to their notion of the avant-garde movement.

One refused to hang any part of a large campaign—clearly the best in the show—on the grounds that another single ad in the same series was awarded a prize the year before. Yet another could select the same work in another category because it "continued to maintain the highest standards."

I saw one group reluctantly eliminating work that it admired because their category called for a fixed number of exhibits while another was having trouble finding enough to fill its quota.

On still another occasion the exhibition committee discovered that the jury had failed to find a single example from an industry that was the largest user of advertising in America. This was immediately corrected though nobody before had discovered anything worth hanging.

I have seen jurors sometimes unhappy because memorable work which they had seen in publications never appeared among the exhibition entries. They didn't see how their show could truly reflect the year's accomplishments without the



*early returns on* **THE  
MORNING  
SHOW**

It's off to a great start! In its first five days...

It increased sets in use by 39%.\*

It won over 45% share of audience.†

It covered areas—including all major markets—with close to 23 million television homes.\*\*

It offered the largest early morning station line-up.

It sold at the lowest over-all price in all television.

It brought its first sponsor 16,558 replies to a single announcement!

Whether your budget is large or small, you can get big returns on "The Morning Show." Try it once... or once a day... once a week... once a month... or as often as you need it.

**CBS TELEVISION**

Trouble,  
March 15-19

\*With outlets in the  
Pacific Time Zone  
through the  
company program  
Promax Pacific



*An antique weather vane becomes the symbol for advertisements, brochures and on-the-air titles for an early morning program.*

*The promotion folder for a mystery show is illustrated by David Stone Martin*

missing work, but they were prevented by exhibition practice, from showing it.

I have even known entrants who prayed that the jury wouldn't select more than one of their entries, because they couldn't afford the hanging fee. They had submitted many entries since they couldn't know whether the jury would be "old guard" or "avant-garde."

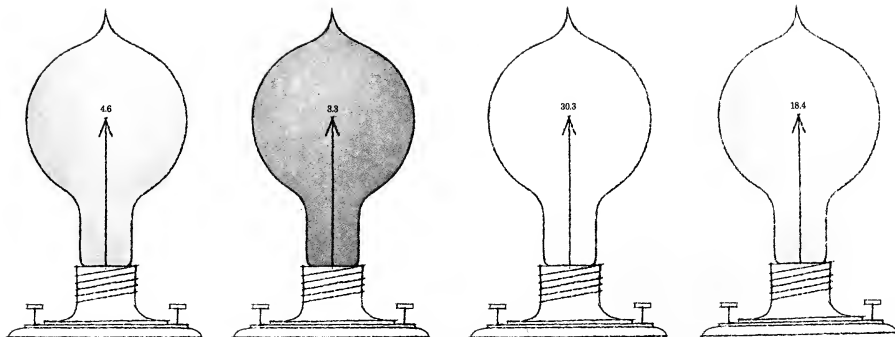
Perhaps my most puzzling experience as a juror was to serve with a man I had long admired. He had been demonstrating for years that any page in which the hand of the designer was evident was a bad page—that a good concept flawlessly and simply executed should be the objective of every art director.

The category was "Magazine Advertising: Design of complete unit." I had found an ad which consisted of an outstanding photograph and a single line of copy. It didn't seem to be one of those accidental photographs, but a clearly thought out solution to a problem. My co-juror snorted in derision. "This is nothing but a picture and a caption. Where is the 'design'? Anybody can put a caption under a picture. *He hasn't done anything to it.*"

For me the wheel had turned full circle. Now that we had demonstrated how very difficult it was to produce something simple and were beginning to train our clients to understand it, we had to parade our bag of tricks to demonstrate our agility more obviously.

It would be useful, I'm sure, to discuss ways to define our exhibitions more sharply.

Should they be representative or selective? What standards should they reflect? Is it wiser to have large or small juries? Should there be different jurors and different standards from



The Sunday night broadcast of *The Diamond Jubilee of Light* on all four networks shows brightest on CBS Television where it with a higher *Tendex* rating than on all the other networks combined.

This was a surprise to nobody since the program immediately followed CBS Television's *Tonight of the Town* which habitually has a higher rating than any other Sunday night program. It simply reaffirms what every advertiser knows: namely, the immediate value of surrounding a single program with the strongest possible schedule.

Actually, this experience becomes even less exceptional when you consider the strength of the entire CBS Television schedule. For in the major markets where networks compete—and popularity can be directly compared—the average program on CBS Television, day or night, consistently wins the largest audiences. And wins them at the lowest cost per thousand in network television. CBS TELEVISION



## Supersalesman

<sup>1</sup>Times, Oct. 23-Mar. '64

<sup>2</sup>On the two most recent occasions when sponsored programs were broadcast at the same time over the leading networks, they won a 29%—and a 96%—higher rating on CBS Television.

It's no little trick to make a tentful of people laugh. But it's something else again to get a nation-wide audience laughing—at the same instant.

And laughter, as every salesman knows, is a most effective sales tool. And so are all the other moods an entertainer can evoke. For they help you shift your prospect's interest—willingly—from whatever's on his mind to the product on yours.

This, perhaps, is television's greatest value to an advertiser. It creates a receptive mood in 30 million homes for more than five hours a day. It is always part-entertainer, part-salesman.

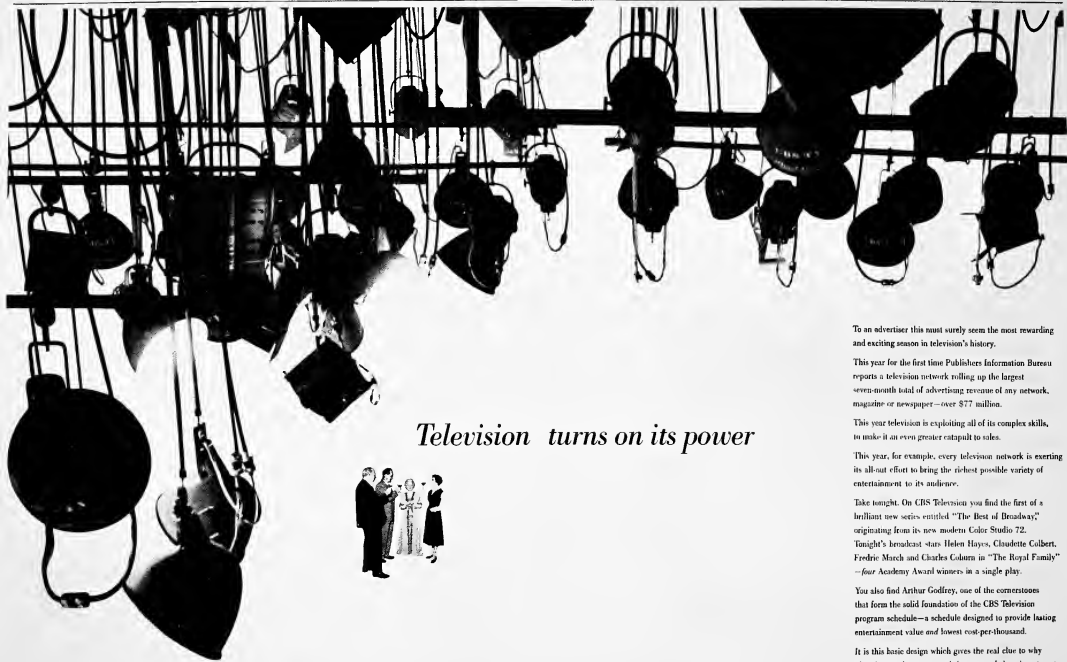
This, certainly, is why CBS Television has always made creative programming its most important activity. And why, in the major markets where the networks compete—and popularity can best be compared—CBS Television consistently was the largest average audience: 11 per cent larger at night, and 27 per cent larger in the daytime.\*

Advertisers have found that placing their programs on the most popular network gives them a headstart in ratings<sup>2</sup>—and a headstart in sales.

That's why their investment on CBS Television for the first quarter was over 45 per cent greater than a year ago. (And in 1953 it was the greatest in broadcasting history!) That's why it's still growing.

CBS Television can bring you the most receptive audiences in all America, because it has most of the programs most of your customers want.

**CBS TELEVISION**



## Television turns on its power



To an advertiser this must surely seem the most rewarding and exciting season in television's history.

This year for the first time Publishers Information Bureau reports a television network rolling up the largest seven-month total of advertising revenue of any network, magazine or newspaper—over \$77 million.

This year television is exploiting all of its complex skills, to make it an even greater catapult to sales.

This year, for example, every television network is exerting its all-out effort to bring the richest possible variety of entertainment to its audience.

Take tonight. On CBS Television you find the first of a brilliant new series entitled "The Best of Broadway," originating from its new modern Color Studio 72. Tonight's broadcast stars Helen Hayes, Claudette Colbert, Fredric March and Charles Coburn in "The Royal Family"—four Academy Award winners in a single play.

You also find Arthur Godfrey, one of the cornerstones that form the solid foundation of the CBS Television program schedule—a schedule designed to provide lasting entertainment value and lowest cost-per-thousand.

It is this basic design which gives the real clue to why advertisers today are committing more of their investment to CBS Television than to any other single medium.

**CBS TELEVISION**

*The double-page ad  
in "Variety"  
features the financial success  
and audience acceptance  
of network programs.*



*A press kit  
for color television*

year to year? Does the practice of awards encourage a community feeling among designers or contribute to their disunity? Shouldn't an exhibition announce its jury and its criteria *before* entries are submitted rather than wade through a mass of material that seems to have been submitted in error?

Must selections be limited by an exhibitor's ability to pay?

I can't help but feel that if these questions can be fully discussed, and solutions are found for them, there would be fewer and more significant exhibitions. And the advertising designer will have taken a great step forward in improving his visual environment.

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*Excerpts from the panel discussion  
related to William Golden's paper at the  
Aspen Design Conference:*

*Q: How would you define the role  
of the designer as contrasted  
to the role  
of the fine artist?*

GOLDEN: I think they're two completely different things. I think all the trouble in this field comes from someone's assumption that they are maybe the same person. I think the fine artist makes a personal statement about his world, and his reactions to his world. He makes it to a limited audience, or to a big audience—but it's all his. He controls every bit of it. The advertising designer has a completely different function. He may be someone who thought he wanted to be a painter—but wasn't. It's a pretty hard

thing to be a painter. You have to have an awful lot of guts. But I don't mean to run the designer down. If he's honest enough, he becomes a professional who can do something special. But this something special is for sale—it is communicating something that is not his own. I think the trouble comes when he tries to make it a work of art, too. I think the two are completely different things. I think a lot of designers, who are talented and intelligent don't find this very satisfying. But they're not going to find it more satisfying by pretending it's something it isn't.

*Q: Could you expound on the designer's use of the artist?*

The background of the page is a complex, abstract line drawing in black ink on a white background. The drawing consists of numerous overlapping, swirling, and scribbled lines that create a sense of movement and depth. Some lines are more defined and bold, while others are lighter and more delicate. The overall composition is dense and chaotic, with no discernible figures or objects. The text "Coronation Souvenir" is superimposed over the center of this drawing.

# Coronation Souvenir







The King of the Desert

The King of the Desert

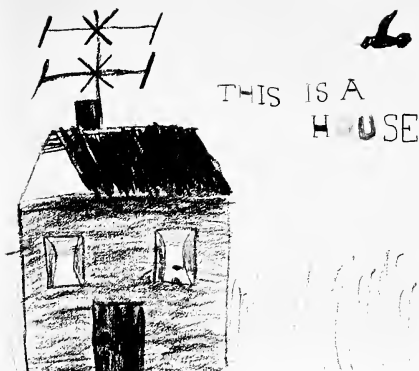
The King of the Desert

In the A









...the house is a...  
...the house is a...  
...the house is a...

...the house is a...  
...the house is a...  
...the house is a...

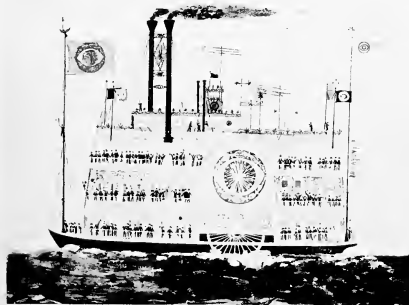
...the house is a...  
...the house is a...  
...the house is a...

...the house is a...  
...the house is a...  
...the house is a...

...the house is a...  
...the house is a...  
...the house is a...

JOEL

## THEY'RE ALL ABOARD



...the house is a...  
...the house is a...  
...the house is a...

...the house is a...  
...the house is a...  
...the house is a...

...the house is a...  
...the house is a...  
...the house is a...

...the house is a...  
...the house is a...  
...the house is a...

...the house is a...  
...the house is a...  
...the house is a...

...the house is a...  
...the house is a...  
...the house is a...

Three trade ads  
tell the network's story  
with three different art approaches.

Artists:  
Seven-year-old Joel Levy,  
Robert Schneebeg  
and René Bouché



some biased opinion...

*WASH. POST* "His humorless identity is sheer delight!"

*CONSTITUTIONAL* "Sam... is one of the few persons. Incapable to make things as quite as well... His show is warm, human, appealing, and fresh."

*WASH. POST* "SAM LEVENSON'S BEHOLDENESS... 'Sam Levenson is by far the most refreshing and likable 'one face' to appear on my screen... His humor depends not on gags, not on funny bits and old songs but on the ability to tell a story well."

*WASH. POST* "Mr. Levenson directs his expressions some of humor at the art of raising parents and without doubt, for its witless etc... spontaneous as anything on the air... Sam Levenson may very well prove to be the freshest and most literary humorist yet discovered by TV."

*WASH. POST* "SAM LEVENSON... 'His job is cerebral and catnip... he'll likely be around TV as long as he lives, which we trust will be forever, with options.'"

## He can make you happy

Sam Levenson offers you the gift of laughter...

he's generous about spreading it around. He's made so many people happy that half of all the sets turned on at Levenson's time are turned on to see Levenson, and that's added up to a 22.5 Trendex rating.

Now he's moved to Tuesday at eight, so that even more people can be happy over his wholesome, effortless humor and inspired story-telling.

One of those people could be a sponsor who knows how family pleasure can carry over into family buying.

That happy sponsor could be you.

● CBS TELEVISION

"...promises to be the most stimulating program series yet to emanate from a TV studio."

—BROADCASTING

"...must be regarded as a landmark in TV... Willys-Overland Motors is certainly getting its money's worth!"

—BEN DRISSE,  
N.Y. DAILY NEWS

"...gloriously triumphant in its execution. It is what television has needed for a long time."

—JACK GIBBY,  
N.Y. TIMES

"TV's I.Q. ... exonerates sharply Sunday... a happy effluvia from CBS and the Ford Foundation's TV Workshop... superb program..."

—HARRY MARSH,  
PHILA. ALPHEA  
EVENING BULLETIN

"Outside of the various public events we've glimpsed on TV... this... might very nicely be the best television show ever produced."

—JACK L'ABRIAN,  
N.Y. J. JOURNAL AMERICAN

"...Bill had a new trail of education and entertainment... something for everybody... something to look forward to on Sundays."

—LARRY W. TIERL,  
CHICAGO TRIBUNE

"...Omnibus was on the whole a splendid and remarkably rapid hour and a half of television."

—JIMMY K. BRY,  
N.Y. HERALD TRIBUNE

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When the Romans said "Omnibus" they meant "for all—for everybody." And that's what we mean, too.

For this is a show that's drawn perhaps the warmest response of anything in television... a big show, a very big show... whose name can add something to an advertiser. And what it adds is not alone prestige... but along with that, a powerful sales opportunity: opening and closing credits, a weekly two-minute commercial message, and every fifth week, a special five-minute program feature—a documentary film based on some aspect of the sponsor's business, produced at no extra cost to him.

Because this show is available to five distinguished sponsors, the cost to each becomes moderate... the value to each tremendous. It is obviously a program for those advertisers whose astuteness matches their importance. Like Willys-Overland Motors, Inc. and The Greyhound Corp., the first Omnibus sponsors.

It is produced by the TV-Radio Workshop of the Ford Foundation, and broadcast over the facilities of the CBS Television Network.

"If you 'tradition' this Sunday's show (10:30 to 8 p.m., New York time) you'll see Helen Hayes and Burgess Meredith in an original Stravinsky play... another chapter in James Agee's Lincoln story... the Paris Bulletin... a picture of life aboard a tugboat in New York Harbor.



Double-page trade ad  
with critics' comments (left)  
echoes motif  
of program announcement ad (below)

Small, illegible text block, likely a critic's comment or program detail.

beginning  
TO DAY  
on radio (E)

Small, illegible text block.

Small, illegible text block.

Small, illegible text block.

Small, illegible text block.

Small, illegible text block.

Small, illegible text block.

Small, illegible text block.



This afternoon, you will see the first broadcast of a totally new kind of television program. One that is going to find many ways to show you, Sunday after Sunday, some of the wonder of the world we live in

People, places, plays, stories, music, inventions... and the legends and laughter worth seeing, hearing and knowing more about. The program's name? Omnibus. Its sponsor: Walco-Doverland Motors, Inc.

WORLD PREMIERE 4:30 TO 6 PM ON CHANNEL 10

Newspaper ads,  
mats, films and slides  
illustrate the theme  
of the booklet (right)



# The Nativity

The story of the first Christmas as it was first told dramatically in the English language



Tonight television audiences will have the rare opportunity of watching a classic drama about the birth of Jesus based on the text used in medieval England more than six hundred years ago.

Never before broadcast in this country, *The Nativity* is from an ancient cycle of Mystery Plays performed by the medieval guilds of York and Chester. It will be presented in the language of the original versions, recapturing the grace and pageantry of ancient times.

The famous Robert Shaw Chorale will provide the traditional musical accompaniment to this drama of simple majesty that bridges the ages.

KNXT

Los Angeles

CHANNEL 2

CBS TELEVISION

7 o'clock

Tonight

*Medieval woodcut sets the mood for the announcement of a Christmas play.*

*The photographic building blocks (right) demonstrate the solidity of the network's program schedule*




*These programs earned for CBS Television advertisers the highest average rating of all the networks for the broadcast season just past—from October through June.*

*In this period advertisers increased their investment on CBS Television by 95.2% over the corresponding period of the year before...*

*a rate of increase 37% greater than that of any other network.*

*We've spent the Summer building an even stronger program schedule, adding new shows, new personalities, to last year's sturdy structure.*

So keep your eye on CBS TELEVISION 

Your customers do



# THE VOICE THAT SELLS...

The young man steps out on a television screen, and sells. Sells a ring with himself, and sells. For a price.

Up against the toughest competition in all television, he's been able to draw and hold big audiences... bigger, in fact, than those of 20 other leading nighttime network programs.

Ever more interested, he has brought in those audiences to a type of act a remarkably exclusive company demands viewers... or a good deal less than 97 other leading nighttime network programs.

He was 20. He's 30 now. And after work, he's on a "limited engagement" tour. He can do it for you... in a matter-hour, 30-hour, or full-hour basis... that you demand, your budget.

He can sell you, if you ask him to.

**CBS TELEVISION**

He has, under contract to other television networks, a full-on-a-line and more television programs than any other leading actor in the business.



**EDWARD R. MURROW**, broadcasting's most respected reporter, brings a new dimension to television reporting today. In his new half-hour program **"SEE IT NOW"** you will see the exciting potential of television as a news gatherer. You will watch a scrupulously edited report of the week's significant events, some of it on film, some of it happening before your eyes. You will meet, face to face, kings and commoners, soldiers and scientists, politicians and plain people who are the masters- or the victims- of events that affect us all. From your own armchair, you will witness the world.

-today at 2:30 on the CBS Television Network **WCBS-TV Channel 2**



**EDWARD R. MURROW**, broadcasting's most respected reporter, brings a new dimension to television reporting today. In his new half-hour program **"SEE IT NOW"** you will see the exciting potential of television as a news gatherer. You will watch a scrupulously edited report of the week's significant events, some of it on film, some of it happening before your eyes. You will meet, face to face, kings and commoners, soldiers and scientists, politicians and plain people who are the masters- or the victims- of events that affect us all. From your own armchair, you will witness the world.

-today at 2:30 on the CBS Television Network **WCBS-TV Channel 2**



# The sign of good television

*The network's  
on-the-air identification  
serves as the theme  
of this advertisement.*

When this symbol shines out from a television screen, it identifies, for viewers and advertisers alike, the network where they're most likely to find what they're looking for:

...where 6 of television's 10 most popular shows\* are broadcast

...where average ratings are higher than on any other network\*

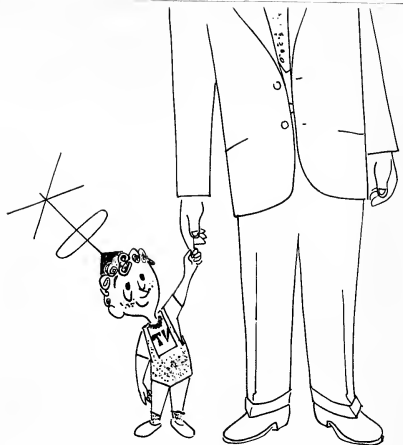
...where television's solid-success package programs come from...shows like *Mama*, *Toast of the Town*, *Studio One*, *Suspense*, *Burns & Allen*, *Talent Scouts*

...where the new hits will keep coming from:  
*I Love Lucy*, *Frank Sinatra*, *Corliss Archer*,  
*See It Now*, *An Affair of State*, *Out There*,  
*My Friend Irma*

...where 59 national advertisers...including  
15 of America's 20 biggest...are profitably  
doing business today.\*\*

"This is the CBS Television Network"

*The  
continuing importance  
of radio  
is emphasized in  
this 1951  
full-page trade ad*



## TELEVISION'S BIG BROTHER...

Television's a wonder-child, and no wonder about it. Promising us anything and big for its size, talent makes you forget that television's got a big brother that can still talk anybody on the block.

Go to the cinema, or to the theatre. For network radio is still the only medium that combines all advertising essentials: nation-wide coverage, changing important and continuous cast.

That's why the people to whom advertising is most important—the biggest producers of highly competitive products like drugs, foods and cosmetics—these radio shows sell their advertising better, and spend more money there than anywhere. And they keep right on doing it, too, year after year...last year a 5.1% increase

network radio listeners that they made the year before. They do this because they know that radio's efficiency makes America's real market, through 36 million radio sets. And better in spite of all competition, radio continues to grow. Last year alone there were more new radio sets manufactured—over 14½ million—than television's total production of some 12½ million.

And just as these big advertisers consistently turn to radio, they consistently turn to CBS, creating last year 14.9% more than ever before, 17.3% more than on any other network. The reason?

**They reach more people on CBS...**

Of all the most popular programs—the backbone of radio that bring more listeners to all programs—only on CBS

does your hear the 1100 longest nationwide address in 1951 longer than that of the second network, American 77, longer. And they listen more of it, too: 17% of all television network listening is on CBS 10% for the second place network.

**They deliver your product on CBS!**

The real test of advertising is the number of people it reaches. Last year top of all the networks, CBS is top this because its buying managers could not get it, and its coverage, 44.6%.

The big advertisers know better than anybody that you don't need a big to do a man's work. When there's a big job to be done, you'll want radio...and CBS.

**COLUMBIA BROADCASTING SYSTEM**



## Radio... most versatile entertainer of them all

Nowhere but radio is there such a wide, free choice of entertainment.

Most people the country over find most of the radio programs they like on their CBS Radio station. For the CBS Radio Network has assembled for you and your family the greatest stars, the richest variety of programs, in all entertainment history.

Day in, day out, there's no place like radio... and no radio like CBS Radio.

### Take Saturday, for instance:

- 8:00 am CBS News From Washington
- 9:00 CBS News of America
- 9:15 Barnyard Follies
- 9:30 Captain Jack
- 10:00 Les Belles Histoires
- 10:15 Gail Davis
- 10:30 Make Hay for Youth
- 11:00 Bob Hope
- 11:25 Let's Pretend
- 11:30 Glee and Tunes
- 12:00 There of Today
- 12:30 pm Show One Hollywood
- 1:00 Good Harbor Station
- 1:30 City Reporter
- 2:00 Music With the Girls
- 2:30 The Champions
- 3:00 Round Iron Orchestra
- 3:15 Adventures in Science
- 3:30 CBS Funnies
- 3:45 Conversation: Sobered in
- 4:00 Bone Shaker Orchestra
- 4:30 Elton Draper's Progress
- 5:00 Treasury Roundup
- 5:30 Saturday at the Chase
- 6:00 News
- 6:15 U. S. - On the Record
- 6:30 Sports Roundup
- 6:45 Larry Latham
- 7:00 Texas Teds, Johnny Deller
- 7:30 Virginia Martin
- 8:00 Goodbody Show
- 8:30 Inspiring Classics
- 9:00 Roundup
- 9:30 News
- 9:50 Broadway's My Best
- 10:00 Robert G. Weinstock
- 10:30 News and News Analysis
- 11:15 Dance Orchestra
- 11:30 Dance Orchestra
- 12:00 News
- 12:05 am Dance Orchestra
- 12:30 Dance Orchestra

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CBS Radio Network  
All rights reserved  
CBS Radio Network  
CBS Radio Network

NOTE: These programs are the ones scheduled by the CBS Radio Network. They may not list all of them which are not heard on your CBS Radio station. Also, certain local programs of available interest to your community. Times listed here are EST. See your newspaper for your own CBS Radio schedule.

**CBS**  
radio network



*Full-color double-pages  
promote the radio network  
in national magazines.*

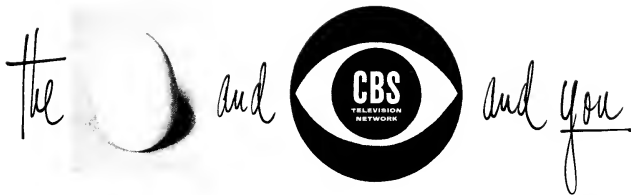


*Four paintings show  
how each artist attacked  
the same subject:  
The court jester amuses  
the American family*

*Paintings by  
Jerome Snyder,  
Doris Lee,  
Miguel Covarrubias and  
Leonard Weisgard*

Columbia Broadcasting System

<sup>22</sup>Musti noted that by 1980, advertising sales peaked, TV networks cut CBS' share with only two advertising agencies.



Says Variety: "The Egg & I will have little difficulty building a sizable midday audience...most viewers will be preschool...should easily nab a sponsor within a few more airings."

Says The Billboard: "the Grade A label predominant...humorous and heartwarming, undeniably rates attention from sponsors. It should get and hold an audience."

All eyes are on this CBS Television Package Program, dressed up with all the topnotch showmanship, cast, and production values that make CBS Television the place both audience and advertisers choose...where 6 of television's 10 most popular programs originate...where average ratings are higher than on any other network. Thomson, Inc. 1-75

Here's one show where you concentrate on selling your product, not the show itself. That's already been done. The Egg & I is already beating all the competition in its time period. And because it takes full advantage of one of the biggest box-office titles in modern book and motion-picture history, it's midday television's top sponsor opportunity.



## This is CBS...the Columbia Broadcasting System

... where night after night the greatest stars in radio  
deliver to advertisers the largest audiences  
at the lowest cost of any major advertising medium.



1 The Edgar Bergen—Charles McCarthy Show  
2 Louis Bachelard  
3 Delight (Helen McDaniel)

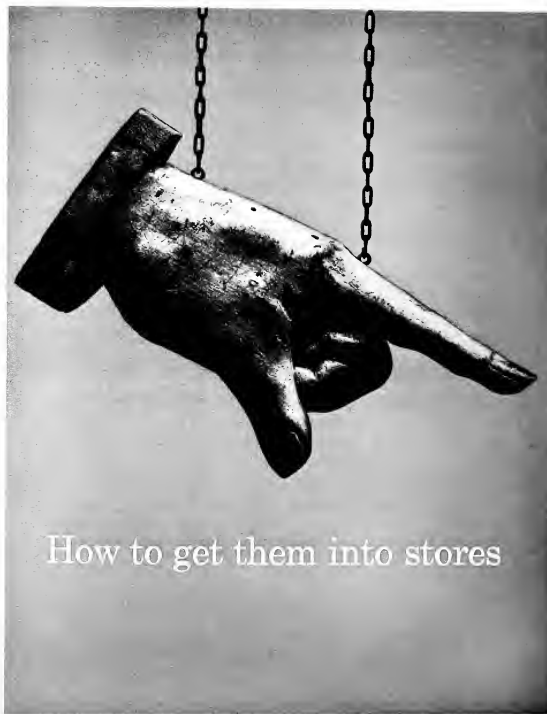
4 Leo Rios Theatre (William Magley)  
5 My Friend (Ira) Mary Wilson  
6 The Bing Crosby Show  
7 You Don't Want Life (Guscha Marx)  
8 Mr. Nash Traces of Lost Persons (B. B. Black)  
9 Jack Horner (Mae Longstrecher, Rochester)  
10 Mystery Theatre (Arlene Sharkey)  
11 The Radio and More Show  
12 Lowell Thomas  
13 Edward R. Murrow with the News  
14 Eric Sevareid and the News  
15 Meet Carlos Archer (Carol Wilder)  
16 Anna M. Andy  
17 Arthur Godfrey's Talent Scouts

18 Garrison Keeneland Hour (Ted Dale)  
19 Suzanne  
20 The Bob News Show  
21 Dr. Christian (Jean Harlow)  
22 Mr. and Mrs. Smith (Alvin Fiske, J. Gurnet)  
23 The Goldilocks (Gladys Borg)  
24 The Jack Smith Show (Shirley-Margaret Waring Show)  
25 Halpin's Playhouse (Lester Wright)  
26 Crime Photographer (Stuart Colver)  
27 My Favorite Husband (Lillian Hell)  
28 Skippy Hollywood Theatre  
29 Leave It To Jane (Jane Darwell)  
30 Our Miss Brooks (Eve Arden)

31 Dick Haynes' Club 13 stars  
32 Andrews Sisters (Leslie Knight)  
33 The Vaughn Monroe Show  
34 Kismet (Irene)  
35 Jane Wayne—Dana Aronson  
36 Louella Thomas—Lana Turner  
37 The Gabe Kelly Show  
38 Mr. Chapin's (Karl Swenson)  
39 I'll Be in Paris and You'll Be  
40 The Norman Maclean Show  
41 Sing It Again (Dinah Shore)  
42 Lily With Love (L. Carol Hall)  
43 The Red Southern Show

*In a direct mail piece  
and a full-color magazine ad  
Joe Kaufman shows the performers  
behind the entire network schedule*

*Old store sign on the cover of a mailing piece . . .*





Of all the devices men have used  
to tell people what they have to sell,  
the most effective is the microphone.



And this one reaches them today  
at lower cost than any other advertising medium,  
or any other microphone.



## Traveling Salesman



... and several similar symbols  
point up a  
contemporary selling symbol—  
the radio mike

*An Italian miniature carving . . .*

**E**ntertainment has always drawn a crowd. The crowd has always sought it, or waited for it to come to them. Wherever there was a crowd, there were customers. And wherever there were customers, there were people with things to sell. (A crowd that was in a good mood always bought more.)

Today the entertainer still gets the crowd, only he gets it faster and bigger. Through radio he reaches crowds of ten and twenty millions in a split second. And along with him goes the advertiser.

In radio the largest crowds gather at that point on the dial where the entertainment is the best. That point today is CBS.

For the Columbia Broadcasting System continues to be the most creative network in providing the kind of entertainment which captures the largest audiences.

Only on CBS will you find most of the sponsored programs with the largest audiences in radio (11 out of the "top 15").

And only on CBS can advertisers find most of the available programs with the largest audiences (7 out of the "top 10").

This is what makes CBS the most effective traveling salesman in radio...reaching more people with better entertainment....making the strongest impressions in all advertising.





*A young medium, a young audience.  
The snapshot by William Noyes  
of his own children,  
becomes the illustration  
for this 1950 advertisement*



## The MAGIC is built-in

There are two pictures on this page: the one you are looking at and the one they are looking at. A child's eyes are wide.

To show the important picture is the people in front of the television set. It is a picture of the special magic of television. In this medium, it's which goes far beyond the magic of television.

But we are equally concerned with the picture on the screen. For it is the result of creative programming which alone can sustain this kind of magic. Building our own program the magic that builds the magic of audience work in and work out.

It is now clear that CBS is the richest source of such programming in television today. That CBS consistently has more of the most popular programs than any other network, and that most of these programs have been created or produced by the Columbia Broadcasting System.

That picture of television is important to a picture and television can be seen. For it is the magic of CBS built in.

**CBS TELEVISION**

... illustrates  
that the selling power  
of entertainment  
has a colorful history





was making his longed-for address at the Capitol."

**FRANKLIN D. ROOSEVELT**, March 1, 1945 "Let me assert my firm belief that (though they have been in fear for itself—nations, governments, religious faith, honor, which perhaps would efforts to convert reflect this desire....

"It is not the desire of the future of a world of peace. The people of the United States have not failed. In these times they are required to maintain that they are not afraid, despite the fact. They have failed for discipline and discipline under leadership. They have made me the greatest President of their history. In the spirit of the gift I make it..."

This was the very first time the Smith had happened to hear the voice that was to become perhaps radio's most historic. For Franklin D. Roosevelt was first among the world's public figures to realize fully what is important: the Smith had been there since 1935 in his capacity and his importance. He took his own directly to the people by radio—not alone in public address, but in informal

"I smile Chate," and addressed his countrymen as to their head of office had, as "My Friends," a salutation which was to induce affectionate smiles in many of his listeners, newspapers in others.

But whatever facilities they belonged to, it is certain that Franklin D. Roosevelt made very clear to his contemporaries the importance and effectiveness of radio as an instrument of policy. From that day forward, there was to be no longer public issue which was not thoroughly debated and discussed over radio. Leading figures in politics, business, labor, the sciences and professions quickly learned that by carrying their argument or proposal to the people by radio, they could find easier reaction and response than by any other means. And a lot of public figures began talking into microphones.

But back then in the early March of 1935, the Smith merely noted there was something comforting about being taught by such a highly-gifted person not to fear. And they were glad to be guided by this voice instead of the harsh and deaf-



"Here we go again! (Sings) Another place has come over...right over our port side...Guns are making me an eye over the bow now..."

"...Guns at it, her, right...Another one coming over...a cruiser on...pounding it out...something burning in falling down the sky and falling down...it may be a bit plain. (Tireless voice in background)...How to pass...they get out! (Voice shouting) They get out! (Voice) (Sings) 'Thank you, thank you, thank you for your down and are considering now just off our port side as the one...smoke and fumes there. (Various sounds and voices in background)..."

The lights of that bright Nazi plane are just flickering over the sea..."

The invasion, the landings, the drive on Paris, a moment leading on the Southern coast of France—all of us coming to plan. Back to the States the same machine made who had led for invasion in 1945 now say it will all be over by Christmas. Wait and see, they say.

For the Smith, with a son in Europe, Christmas 1944 is not a merry one.

On December 16 the German counter-attack south of Anzio. Panzer divisions meet the First Army head on. Longfellow's paratroopers harass the rear. Next morning Richard Bong, at First Army Headquarters, warns his lieutenants: "...There's no doubt about it that this is the major German effort. Some of the last units in the German army are involved in this position..."

"...There's no ill-omen character about this. After tanks and infantry made the initial breakthrough the enemy moved his artillery in. He means to annihilate and hold everything he takes and to maintain the offensive..."

Nepereans are now spelling "help" with a capital "H." Radio reports are promising it in the same way. Three days before Christmas in Belgium, an American biplane general made of words and against Malheur says "Here's" says it to the German demand for surrender. And making it, He keeps on for another six days and nights, until another American general, for whom "Here's" is a term of endearment, puts on one of his mannequin



In those 15 days a lot of other people came out with a different answer. This was plainly a new kind of warfare—unfettered, boundless, unending, and the most American rule was the instrument of retaliation. Through radio they heard more and understood more of what was happening than any other people in the world. For CBS they heard 47 broadcasts from 18 world news services by 15 minutes. They have London direct 50 times, Prague 10 times, Paris 15, Berlin 12. They heard events reported and related in the new facilities service of international news broadcasts, and for the first time they gained a sense of active participation in history in the making.

The fact that Americans found themselves so thoroughly informed was no lucky accident, but the result of the most painstaking work in planning. Since before the American invasion, CBS News Director Paul White had been quietly dispatching by wire even to all the high-temperature areas of Europe. Elaborate telephone and cable facilities had been arranged for, so that while-

ever the emergency, CBS reporters would be there, and able to get the news out.

If you caught on to Hitler's pattern of aggression before Chamberlain did, it would have been one of those climatic moments:

**CBS ANNOUNCER**, September 14: "Prime Minister Chamberlain will fly to Germany tomorrow to have a personal interview with Adolf Hitler, in a last effort to head off a European war..."

**WILLIAM SHUTTER** of the London News Chronicle September 15: "The government is waiting for the visit of French Prime Minister Daladier and Foreign Minister Briand. There is a fear that they are coming to discuss...a treaty without parallel in history."

**WILLIAM SHUTTER**, September 16 (Prague): "I took the Big Four just five hours and develop five minutes in Munich today to come to an agreement over the partition of Czechoslovakia..."

Exactly one month later a precious transcript of 22 pages on the air a



stick their fingers in their ears. A flash lights the sky. In subsequent 100 miles away, a blood girl asks, "What was that?" (It was night vision lens) when the head of "That" was the toppling of a steel tower; the clanging of an executive blow against a mile wide, the unfolding of a form that looks the universe. That was the first atomic bomb.

On July 26, at Potsdam, Truman and Churchill leave in airplanes. As the British bear later in the day, it ends with these words:

"We will urge the Government of Japan to proclaim...unconditional surrender...The alternatives for Japan is prompt and utter destruction."

Japan chose the alternative.

On August 6, at 11:16:15 a.m. Harry Kravitz interviews a CBS program: "...to report a bulletin just received from Washington, President Truman has just announced that an 'atomic bomb' has been used against Japan for the first time, with power equal to 10,000 tons of TNT."

On August 9, at 22:11:15 p.m., Joe Weeks interrupts another CBS program:

"The Army has just announced the second use of the atomic bomb, and has announced that great results were obtained. There was no further information..."

If you were anywhere near a radio in mid-August you know that the Allied nations launched enough V-J Days to end five years August 10 wasn't V-J Day though you could still see a pick-up of Japanese broadcast to prove it. Now was it August 11, though the rumors were hot and the covers of news windows anxious. It wasn't August 12, though another premature press announcement flash said it was. It wasn't the 13th. (A lot of diplomatic flailing was going on. Global messages clattered back and forth from Tokyo to Washington, through the neutral capital of Bern. Two messages by one Swiss dithering clerk could have had a dozen more returns.)

At last on August 14, the news broke at the White House at 7 p.m., on CBS at 7:00:15. By 7:05 BEE Honey is reading the President's statement. It begins:

You've missing the ball  
in television if you  
don't realize how well  
it's paying off today.  
For example: the cost  
of audiences actually  
delivered by a full-hour  
CBS TV program is  
12% lower than the  
cost of reaching people  
through the average  
full-page newspaper  
advertisement.  
And most important,  
you also get television's  
unqualified impact  
as a sales medium.



**-and it's practical, too!**

**-and it's practical, too!**

With television only  
one year old, CBS TV  
picked up the ball  
and ran away with it.  
Here's what *Variety*  
said: "CBS-TV network  
on the basis of  
programming, production  
and showmanship in  
presenting what is a  
medium is awarded  
a *Variety Showmanship*  
*merit plaque for general*  
*industry leadership...*  
CBS outstripped its  
competition."



**-and it's practical, too!**

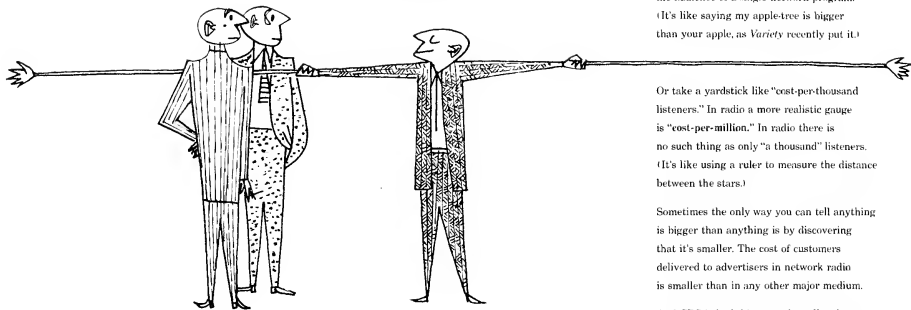
**-and it's practical, too!**



*A series of mailing cards  
modestly states  
the effectiveness  
of a new advertising medium.*

*Leo Lionni's  
swaggering illustration  
boasts  
about radio's reach*

# It's even bigger than bigger



Each time you look at radio it's bigger.  
You turn your head away and before you turn  
it back it's bigger than ever.

Radio is bigger than anything—  
bigger than magazines, bigger than newspapers,  
bigger than both of them put together.

Yet in measuring the bigness of radio,  
people still use obsolete yardsticks.  
Yardsticks, for example, which compare  
the circulation of a *whole* magazine with  
the audience of a *single* network program.  
(It's like saying my apple-tree is bigger  
than your apple, as *Variety* recently put it.)

Or take a yardstick like "cost-per-thousand  
listeners." In radio a more realistic gauge  
is "cost-per-million." In radio there is  
no such thing as only "a thousand" listeners.  
(It's like using a ruler to measure the distance  
between the stars.)

Sometimes the only way you can tell anything  
is bigger than anything is by discovering  
that it's smaller. The cost of customers  
delivered to advertisers in network radio  
is smaller than in any other major medium.

And CBS is both bigger and smaller than  
anything in radio—bigger because it delivers  
more millions of listeners to advertisers  
than any other network; smaller because  
it does so at the "lowest cost-per-million."

## CBS

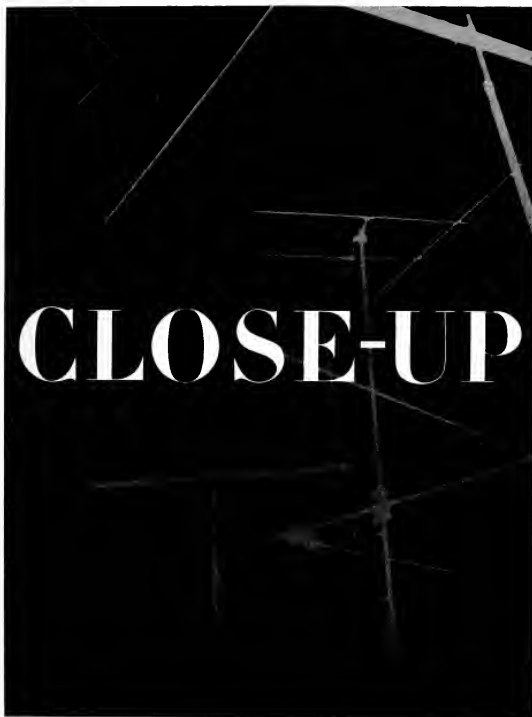
—where 99,000,000 people gather every week

The Columbia Broadcasting System

*"People are buying  
radio sets at the rate  
of about a million a month."*

*"It is now a  
million families each  
week. The country is  
big as big as  
has a knowledge  
of about a million  
families per week."*

*"CBS' cost per million"  
is usually delivered  
to advertisers  
comes to only 40¢—  
at one-eighth of  
one-sixth of one cent."*



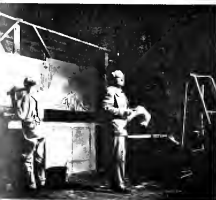
*An 80-page book on television  
in its early days.*

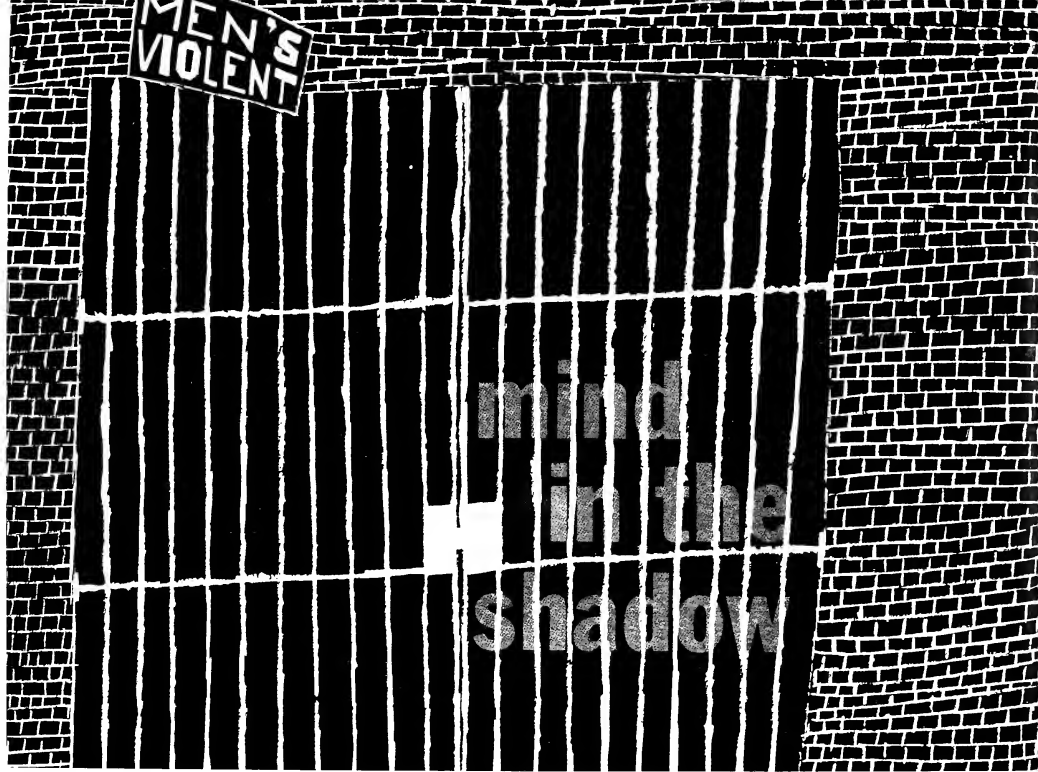
*A photographic report  
on the dramatic program, "Studio One"  
from conception to broadcast.*

*Writer: Carroll Elliott*

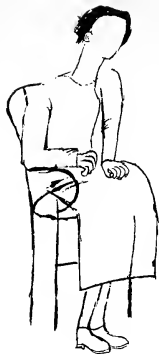


This show will be the last of its kind on television. The last of the last of television's largest studios are no longer large enough for television. Audiences and the stars have had to be used for broadcast on the burgeoning medium. And it's already gone on all over town - in ballroom in hall and in hallway. So will it be used in a ballroom and lobby to live it. Dozens of gilded chairs, no hands for dead bag, no benches and on this bed and walls and down eye, not other housing.









who needed care the necessity of obtaining it, and with specific signposts pointed to the ways and means of finding it. These were things that needed to be done. In doing them, "Mind in the Shadow" moved a short distance, at least, into the company of the great social documents of literature—the classic examples of Swift,

Dickens, Zola and Hawthorne. In a larger frame, "Mind in the Shadow" did more than this. It reaffirmed Radio's



artists and authorities on mental illness, it won exclamatory praise: "a grand broadcast. I am terribly proud of it!"—and the request for transcriptions to be played before various associations and clubs. Irwin Edman, noted author and philosopher, wired CBS: "CONGRATULATIONS ... WONDERFULLY HONEST AND FASCINATING ... A REAL CREDIT TO RADIO AND TO YOU."

The press hailed it unanimously: *The New York Times* called it "... an inspiring example."; *The New*



## Who stands out in front of your store?



The patient, painted cigar-store Indian did a good job of bringing the people in, of distinguishing one store from another....until everybody had a wooden Indian. Then it became necessary to pick and choose....to find the figure best adapted to each store's needs.

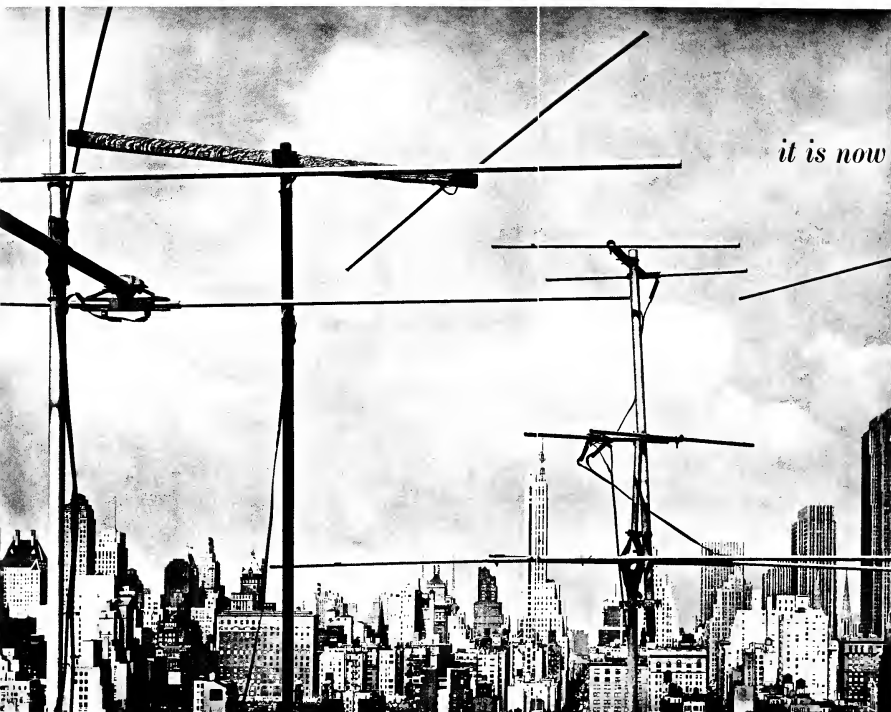
It's like that in radio today. Everybody knows the job radio can do in calling the customers in, from distances unimagined in wooden-Indian days. But *who* stands out "in front of your store"....in other words, which network....

is still the important thing. For the choice of network often determines the effectiveness of a radio campaign.

That's why you find more of America's leading advertisers on CBS than on any other network. The winning combination of powerful, penetrating facilities and alert, imaginative programming has made the cost of reaching customers on CBS the lowest in network radio.

With CBS standing out "in front of your store," you have radio's most effective, most economical voice working for you.

*Columbia Broadcasting System*



*it is now tomorrow...*

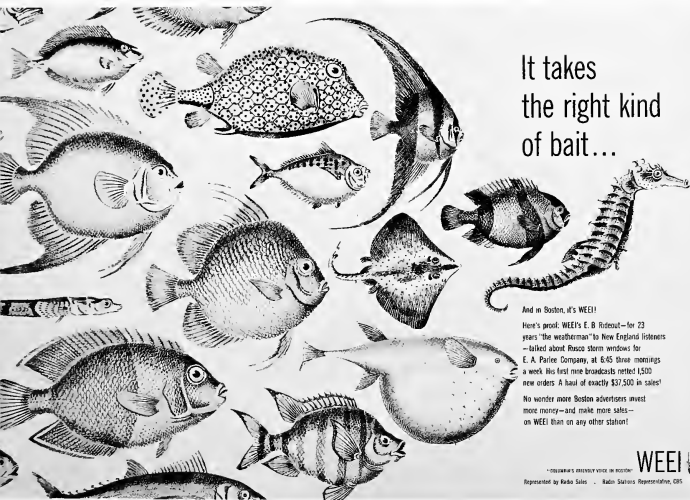
*I look down at your new horizon.  
These are not the shapes of things  
to come, but of things already here.*

*For in Autumn 1949 television in  
its full proportions is clearly  
visible...creating new patterns  
in the hour habits of Americans.  
It is changing the way they watch  
and play, the way they think and  
talk, and live and sell.*

*In this pattern, the light of tuning  
to CBS Television is already fixed  
—held fast by powerful programming  
like *The Godfather*... *Studio One*  
*Arthur Godfrey*... *Ed Byrne*... *Mama*  
... *Napoleon*... Inside U.S.A.*

*And in this time to CBS be sure  
they are your partner among those  
of America's great advertisers—  
making sharp, lasting impressions  
today and tomorrow.*

**CBS television**  
*first in audiences*



It takes  
the right kind  
of bait...

And in Boston, it's WEEI!

Here's proof. WEEI's E. B. Rindout—for 23 years "the weatherman" to New England listeners—talked about Puccini storm windows for E. A. Parfitt Company, at 6:45 three mornings a week. His first nine broadcasts netted 1,500 new orders. A haul of exactly \$37,500 in sales!

No wonder more Boston advertisers invest more money—and make more sales—on WEEI than on any other station!

WEEI



\* COLOMBIA'S GREATEST VOICE ON RADIO!  
Represented by Radio Sales • Radio Sales Representative, CBS



mighty

*An antique encyclopedia  
supplies a soft touch to hard sell  
in a campaign of double-spreads  
for a Boston radio station*



attractive!

In Boston, 8 out of the 13 top-rated local programs are on WEEI.  
In fact, all week long "Columbus's  
Friendly Voice in Boston" delivers  
the biggest ratings more often than all  
other Boston stations combined!  
Want to make a big "butter" in Boston  
without getting burned in the process?  
Ask us or Radio Sales to tell you  
more about one of these mighty  
attractive programs on . . . **WEEI**  
104.1 FM Boston, MA, Sat. 1000

## Bugs in your Boston Budget?

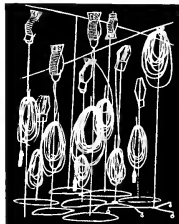
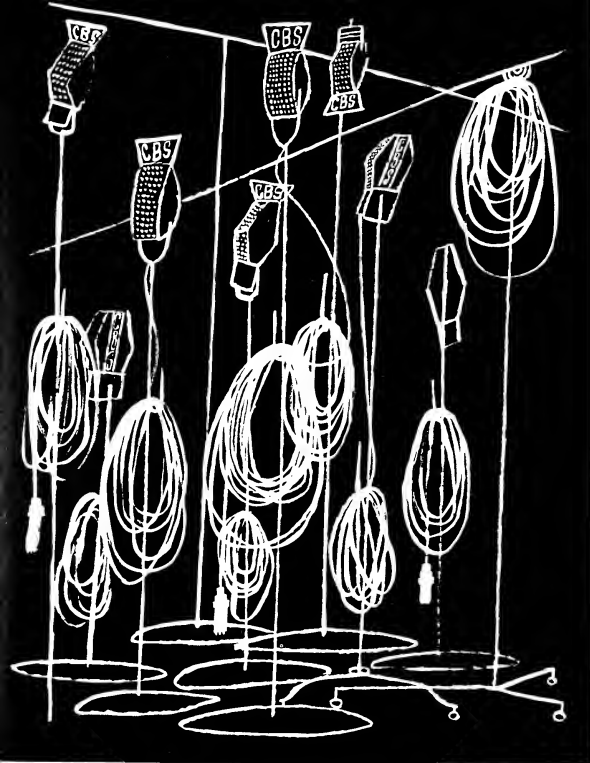


WEEI in Boston can get rid of them, fast!

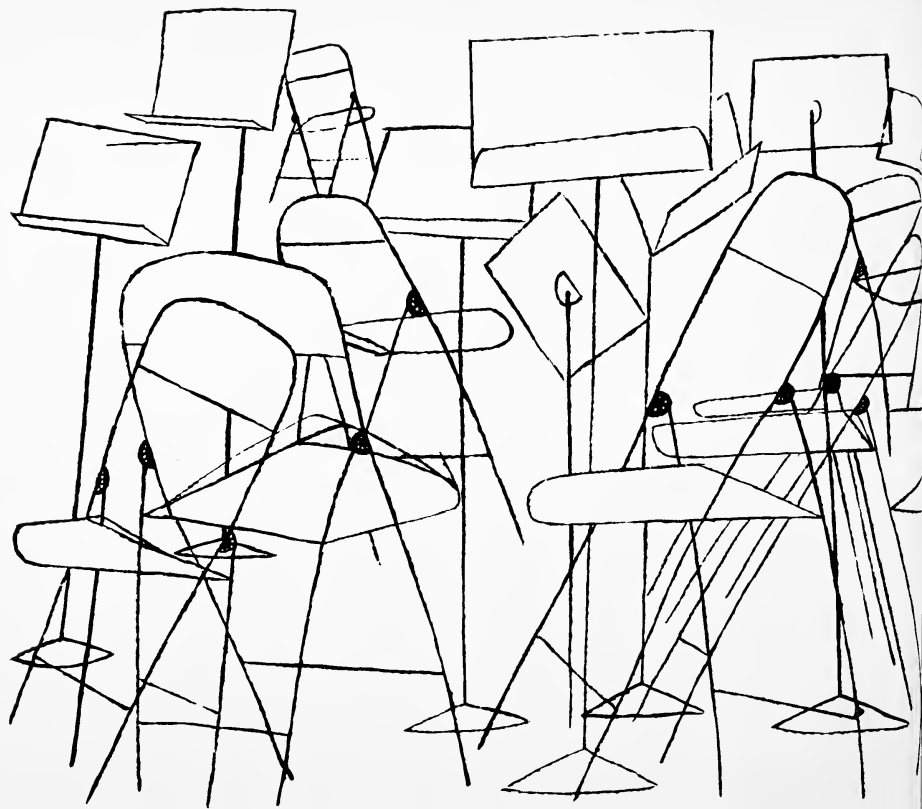
Like this: Six years ago, Eldred & Barbo—  
furniture manufacturers—opened a store  
14 miles from Boston. They bought participations  
on WEEI's "Priscilla Fortescue." Today, with a  
three-acre showroom, they call themselves  
"the business Priscilla built," and say, "she  
brings us more customers than four  
other Boston stations combined!"

No wonder more Boston advertisers invest more  
money—and make more sales—on WEEI  
than on any other station.

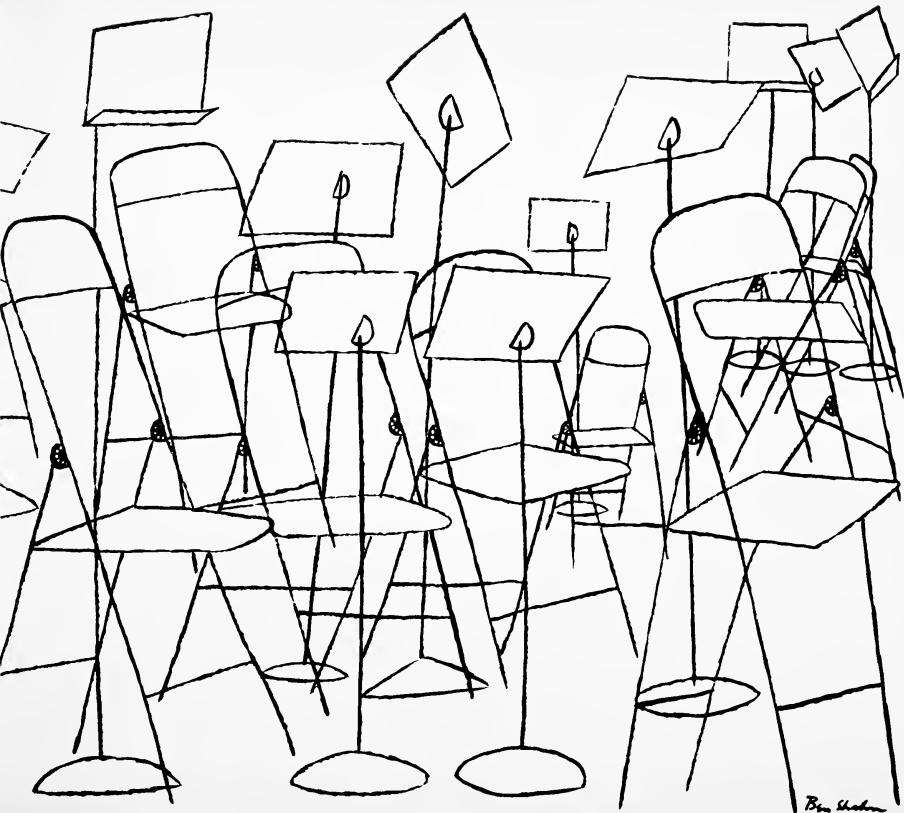


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*The drawings by Ben Shahn  
set the stage  
for the drama of a medium  
—radio,  
in a four-page folder*









*A detail  
from a painting by  
Piero della Francesca  
announces a passion play*

## **The Son of Man**

A PASSION PLAY FOR RADIO

A black and white line drawing of a stylized face in profile, looking left. The face has a very long, straight nose and a hand is raised near the mouth. The drawing is signed 'P. M. 1964' in the upper right corner.

**FEAR BRINGS AT FORTY** is an engaging domestic presentation of a problem confronting every American today, in one way or another. It is a problem that will undoubtedly become more and more acute in the years ahead. Using the techniques which distinguish the CBS Documentary Unit, **FEAR BRINGS AT FORTY** tells, we believe, the true story of the American community for thoughtful reflection on a problem that concerns us all.

**FEAR BRINGS AT FORTY** points the specific problem of the "too old." It is the problem of the young as well. They must solve this problem which must occur or they become obsolete.

*The Philharmonic radio concerts  
are the subject of a series of drawings  
in a brochure  
on audience reactions.  
Artist: Jean Pages  
Writer: Robert Strunsky*



# Crescendo

THE COLUMBIA BROADCASTING SYSTEM

A CHRONICLE OF RADIO'S UNIQUE POWER TO MOVE PEOPLE TO DIRECT ACTION

To discuss the work and the character of Bill Golden is, for me, to discuss graphic design itself, what it should be, what it can be in the most skilled and sophisticated hands. My association with Bill was my first contact with the world of graphic design. I sometimes wonder whether, if that contact had been with a less obstreperous antagonist, it might not have been my last.

That first contact might better be called the first round. I had been invited to work in the Office of War Information with, or under—I'm not sure which—a Bill Golden, whose name had been mentioned with the profoundest respect. I hadn't yet learned to whisper the great names in design. Perhaps I still haven't, but I have come to recognize that this creative field has been developed to great heights within our present era, and that one of the people most responsible for such an achievement has been Bill Golden.

Our first round concerned a war poster. We sat together through a session or two and discussed what a war poster

ought to be. It must be neither tricky nor smart. Agreed. The objective is too serious for smartness. It has to have dignity, grimness, urgency. Agreed. It has to be unblinkingly serious; agreed. We then began to suggest, discard, work toward specific image ideas. We agreed upon such an image idea and I undertook it at home over a weekend. I felt its urgency and did not want to undertake it in the unresolved atmosphere of the OWI studio.

Once I had begun to put our poster idea into image form, I became acutely aware of fallacies in it that would never have emerged in a simple conversation. I played around a little with the idea, then came up with a new one, totally different, that was visual and not verbal. It was ultimately known as the *French Workers* poster.

Bill's reaction to what I had created was apoplectic. It wasn't what we had talked about or what we had agreed upon. If (I said to myself) he expected me to labor and belabor an idea that was neither visual nor valid, he was

working with the wrong artist.

I think that both Bill and I solidified our graphic futures more through that impasse than through any subsequent single experience. What I learned was a hardened determination to put the integrity of an image first and above all other considerations; one must be prepared to retire from any job whatever and to let someone else make either a mess or a success of it, rather than abandon the clear vision that he may have. I took this position.

I believe that what Bill discovered then—although he did not yield on the matter of the poster—was that you get your visual material in hand and look at it. Then you begin to design.

That we remained, or rather, became friends may seem amazing. Perhaps neither of us had ever met with quite so much cussedness before. But then my own respect for him soared when I first saw the photographic war posters that he had designed. These were unblinkingly stark photographs, each surrounded by a thick black line. Their

impact was tremendous and entirely uncluttered by unessential messages. I began to develop a respect and affection for this fellow that nothing would ever weaken, and there is no doubt that Bill returned my liking in fullest measure.

He went into the army; I remained with the OWI. I often used his New York apartment; he often visited me and my family. We found ourselves in deepest agreement politically, personally, and in art and food. We talked about everything under the sun except the *French Workers* poster which, during this time, had been produced and was being sought considerably by collectors. I never found out what Bill thought of it.

When Bill was out of the army and had returned to CBS, he called and asked whether I would do a folder with him on a subject that he thought I would like. That was on the growing problem of delinquency in the United States, a program to be called *The Eagle's Brood*. I twitted Bill a little, telling him that I had noted my name

on the desk of a Philadelphia art director as an artist "not to be directed."

My innuendoes were unnecessary. Bill didn't even give me a size. I was indeed deeply moved by the material in hand, and especially by the treatment given it in the CBS program. I made a drawing that, to me, very well expressed both the compassion and the anger that the situation aroused, and I took it to Bill.

From that time on we worked together in complete understanding and remarkable co-ordination. Bill's use of my drawing gave it a new importance—there was no question about that and I think I had the good grace to tell him so. Bill had also discovered a printer—Eddie Katz—no mean asset to any designer's talent—and together they presented me with a reproduction that I found pretty breath-taking. After that, we did many kinds of graphic jobs together, from full-page newspaper advertisements to the book of *Hamlet*, that quintessence of elegance, and one of the last pieces of work that we did

together. Every job was a delight, the results always a pleasure.

I hardly need to go into the years of Bill's development of the visual world with which he surrounded the name of CBS. But I might point out that he clothed the name with a distinction, an aura which other stations and a good many advertisers sought to emulate. They could, and usually did, imitate the latest piece that Bill had created, but they could never anticipate the next. The qualities Bill brought to graphic presentation could not be matched.

I would say that the first of these qualities was simply scope. Bill had read enormously; his thinking was clear and bold. The world of advertising and publicity exercised no tyranny over him. He didn't give a damn about what was considered the latest mode in his profession—indeed that was something to be avoided. His interest was to create something new. That he did, and he created it out of his vast understanding and concern with the whole world. Bill was interested in art, not

just the art of his own sphere of operations, but in all art. He was interested in politics, in publications both little and big, and above all in people. Oddly enough, he was not social; his cocktail tolerance was practically nil. His interest in people was, rather, a vast compassion for the hurt, the timid and the beaten-down. Out of this abiding belief and feeling of his, came, it seems to me, the basic energy, the motive-power of everything that he did.

Unlike so many other publicity people, he was incapable of cynicism toward the public. The public, insofar as it can be looked upon as the simple, ordinary fellow, was his God. He could neither outrage nor abuse it—in that profession in which outrage and abuse of public sensibilities are the order of the day! But I do believe that one of the basic reasons why his work could not be easily imitated was just because his motivations were so deep and so genuine. His life-work was to bring something of highest quality into the public ken, to elevate public standards,

never to be guilty of depressing them.

One of the saddest maladies of the public picture world is that frenzied clamoring to capture the style of this or that innovator. Of course it is quite possible to ape the surface look of a piece of work. If I use ragged black lines, so can the next fellow (and don't they, though!). If Bill Golden uses a black line around a poster, so can someone else. But style is the product of a temperament; it is that arrangement of elements which fulfills the inner need of meaning. Such meanings are one with the personal values of an individual: they are the meanings of his convictions, his experience, his education, his objectives and his attitude toward people. A black line around a gasoline poster may be eye-catching, but will have no meaning (at least no intentional one). But a black line around a poster telling of atrocities against people is a line of anger. That is what style is and why it cannot be imitated. That is why Bill was a great designer and why his imitators are only imitators.

At the end of the war Cipe Pineles (in uniform) brought to my blitz-battered studio in London a most handsome G.I. This grand specimen of athletic, blond, fine-featured American manhood (greeted therefore with some reserve) proved within minutes that, unbelievably, his handsomeness embraced his spirit. Within an hour we were settled into a lifetime friendship.

This friendship was true. That is, we met seldom, divided by distances and duties, but it was there (unaided by correspondence), always ready.

An artist is and always was dependent on his patron, whether a king, a pope, an art dealer, a committee—or an art director. (With the exception of artists of the end of the XIXth and the beginning of this century—fanatics sustained by revolutionary and group spirit. Since then artistic revolutions have become institutionalized.) And I do not mean just materially. Even the mighty genius, Michelangelo, however recognized and respected, wrestled with his patrons continuously and was often

thwarted for opportunities to match his powers and for money to match his needs. How unfulfilled he would have been without the Sistine Chapel!

And so, throughout art's history, the artist gave all of his potential, or better still, surpassed himself when given trust and opportunity; or, conversely his talents withered or became corrupted when held down by the indifference or vanity of his patron.

Today, the vanity and vulgarity—not exclusively of advertising patrons, but also of museum directors and art dealers—play ruthless power games with artistic reputations—in order to manipulate, or keep up with, the current market for whatever is fashionable.

The power of today's art officials, art salesmen and art critics (the middlemen of "high art") functions without any brakes and constitutes a dangerous and erratic tyranny.

An art director is a patron of the traditional order. His power is tempered by responsibility not unlike that of the patrons of old—the churches and rulers

who propagated and stabilized through the artists their heavenly or earthly kingdoms. However, our time is dominated by the sales fallacy which demands not instruction but provision of the imaginary "what the public wants." Thus the art director, as an art patron, can easily stray.

Bill Golden, after five, eleven, twelve years (these were the years we met and worked together), unchanged physically (strong, calm and young), proved himself reassuringly a model patron.

To list his qualities as an art director is to set a seemingly impossible ideal. Yet he was all this:

—a supreme judge: he disentangled unerringly the exploring masters from the cultivators—followers of the widest range of "styles." He was never a slave to current prejudices.

—modest: he had none of the oft met arrogance of "knowing-better" and bending the artist to the art director's idea—but, having set his protégé on a widely conceived project, he would follow along and develop his own concept

on the basis of the artist's work.

—reliable: with unwavering judgment and instinct and unquestioned authority, he generated a relaxed and fertile mood for creative cooperation.

—straightforward, considerate and patient: men of money and power often lack assurance and so they employ, amongst many others, the intimidation-gimmicks: difficulty of approach, aloof posturing and exclusiveness toward the artist on whom their glory depends. Bill was a friend, at ease with his artists, eager to keep them *au courant* with the work in progress with proofs and reports, helpful in work and life, hospitable, generous in sharing his friends and his "contacts."

—supreme craftsman: his gifts were, thanks to his instinct and wisdom, nourished on the best work provided by the best artists.

The list is far from complete in more senses than one. This powerful, calm man contained still unreleased energies in plenty. He seemed so undiminished by the passage of time.



## A tribute to William Golden *by John Cowden*

*(On May 13, 1960 the National Society of Art Directors posthumously presented its annual award of Art Director of the Year to the late William Golden in recognition of his influence and achievements over many years in the field of advertising design.*

*The Award was presented to his widow, Mrs. Cipe Pineles Golden, at a dinner given by the Philadelphia Art Directors Club at the Poor Richard Club in Philadelphia.*

*In connection with the presentation of the Award, John Cowden, Vice President of the CBS Television Network, recalled his long friendship and association with Mr. Golden throughout his career with the Columbia Broadcasting System and paid tribute to his outstanding contributions to the company.)*

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*On the following twenty pages is a condensed pictorial record of a typical year's (1957) output by William Golden and his design associates*

It would be hard to conceive of any obstacle that could keep me from taking part in an occasion that does honor to Bill Golden. At the same time I was extremely hesitant to speak this evening since, unlike Bill and most of you here tonight, I know little about design and graphic arts. What finally gave me courage was the thought that I could make capital out of my shortcoming.

For one thing it enables me to talk mainly about Bill himself — to speak about him in relation to his work, to the people he worked with, and to the company whose interests were always uppermost in his mind. As for the product of that mind: I am going to let his work speak for itself. Not being a designer perhaps has another advantage. It may make it easier for me to look behind and beyond his ads and mailing pieces, past his awards and citations and see the extraordinary qualities that made up this remarkable man.

When I met him for the first time in 1938, he was then one of a group of layout artists in the bull pen of the CBS

Radio Network's Advertising Department, and I was an apprentice in the Copy Department—in other words, his natural enemy. I had not been there for more than a few weeks before I discovered that one of Bill's closest friends and greatest admirers in the company was a young man who had been recently appointed head of the Research Department. His name was Frank Stanton. Although they differed markedly in personality and background—Golden was a New York boy, Stanton grew up in a small Middle Western town—and although one worked with a slide rule, the other with a T square—they shared a common philosophy about their work and in particular about advertising.

They were both perfectionists. They were both deeply committed to the principle of form. They were both animated by the conviction that the only possible way for advertising to command attention and be remembered was to present each message so distinctively that it would stand out in bold relief from all others. They recognized that within the field of media advertising generally, and broadcasting specifically, there was often little difference between the claims and counterclaims of one company and another. And since CBS advertising was primarily aimed at advertisers and agencies, they realized that if special attention and emphasis were given to *form* it would meet with particular response on the part of the professional and sophisticated groups to which the advertising was directed.

## programs for a profit



There are many ways to make a profit from a program. The most common is to sell the program to a network. The network then sells the program to advertisers. The network also makes a profit from the program by selling the program to a syndicator. The syndicator then sells the program to a station. The station then sells the program to a viewer. The viewer then pays for the program. This is the most common way to make a profit from a program.

CBS TELEVISION

## SOUND EFFECTS ON SALE



Sound effects are the most important part of a program. They are the most common way to make a profit from a program. The most common way to make a profit from a program is to sell the program to a network. The network then sells the program to advertisers. The network also makes a profit from the program by selling the program to a syndicator. The syndicator then sells the program to a station. The station then sells the program to a viewer. The viewer then pays for the program. This is the most common way to make a profit from a program.

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CBS TELEVISION NETWORK

By showing most people what they most like to see CBS Television attracts the greatest audiences day and night and is the largest single advertising medium in the world...



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## The "best dramatic series" of the year



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## AN ACT OF MAGIC



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CBS TELEVISION

## THE NETWORK THAT INVENTED DAYTIME



There are many ways to make a profit from a program. The most common is to sell the program to a network. The network then sells the program to advertisers. The network also makes a profit from the program by selling the program to a syndicator. The syndicator then sells the program to a station. The station then sells the program to a viewer. The viewer then pays for the program. This is the most common way to make a profit from a program.

CBS TELEVISION

## TELEVISION AT ITS BEST...



There are many ways to make a profit from a program. The most common is to sell the program to a network. The network then sells the program to advertisers. The network also makes a profit from the program by selling the program to a syndicator. The syndicator then sells the program to a station. The station then sells the program to a viewer. The viewer then pays for the program. This is the most common way to make a profit from a program.



CBS TELEVISION

The single program that won the largest audience so far this season was broadcast on the CBS Television Network.

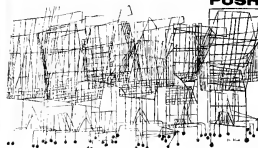


The new regularly scheduled program that "marks another milestone in the growth" was produced by CBS TELEVISION.



George!  
It says here that day and night  
more people  
watch the other network!

● 2019 年 10 月 1 日起，增值税一般纳税人购进国内旅客运输服务取得增值税电子普通发票的，可凭发票上注明的税额，从销项税额中抵扣。



## THE BIG PUSH

[illegible]

The single program that won the largest audience so far this season was broadcast on the CBS Television Network.



The new regularly scheduled program that "marks another milestone in the growth" was produced by CBS TELEVISION.



This season's premiere broadcasts of "Eureka Blue" and "Playhouse 90"



These early returns are an exciting indication of the continuing efforts.

[illegible]

**Everything you could wish for...**  
 On Windows, write on Windows. Same network was bought by 16,000 people as "It's not a matter of if you get it, but when you get it." It brought the network a whole new look. On Windows, write on Windows. Same network was bought by 16,000 people as "It's not a matter of if you get it, but when you get it." It brought the network a whole new look. On Windows, write on Windows. Same network was bought by 16,000 people as "It's not a matter of if you get it, but when you get it." It brought the network a whole new look.



**PROFIT SURGEON**  
An entrepreneur's tough  
choices often mean  
saying no to money.  
See how he kept  
control by staying  
committed to his larger  
vision's mission.

**CBS TELEVISION CLIENTS & PROGRAMS**

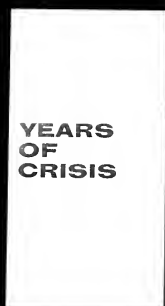
**CBS TELEVISION CLIENTS & PROGRAMS**

Moreover, they were fortunate in enjoying the support of a management that was equally committed—in the person of the late Paul Kesten—to the value and power of advertising—a commitment that was matched by a professional appreciation and interest in good promotion. Thus, the Advertising Department at CBS was never regarded solely as a service function—that is to say, as exclusively the tool of the sales force or the servant of the Program Department. It was considered to have its own separate identity and function—namely to be the voice of management and to enhance and sustain the CBS image. This thesis was tested and proved in the early days when the CBS Radio Network had neither the stars nor the facilities nor the advertising support enjoyed by its major competitors. Yet CBS advertising created the *impression* that it was equally strong, and in so doing helped to transform this impression into a reality.

The friendship and sense of mutual purpose that characterized the relationship between Bill Golden and Frank Stanton grew even stronger as it became a day-to-day professional association with Stanton's appointment as Advertising Director, and continued to flourish throughout the years, as Stanton took over the reins as President of the Columbia Broadcasting System.

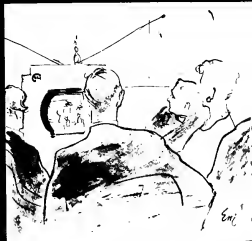
The two men kept in constant touch. They talked a language all their own. Scarcely an ad was produced by Bill

## programs for profit



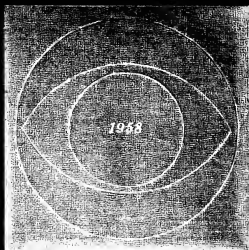
effective March 1, 1981.

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MAJOR	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
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with drawings by Carl Erickson

CBS TELEVISION  
1988



At the stroke of 10, on Monday night March 10, nearly 7000 people gathered at the arena witnessed an act of television magic that only television can perform.

At the stroke of 10, on Monday night March 10, nearly 7000 people gathered at the arena witnessed an act of television magic that only television can perform.

It prevented this 200-ton oil tank, loaded with oil and lying horizontally in the water, from rolling over. It then floated vertically and gave a new kind of floating support.

It was one that television itself had never seen.

It was a bit hard on 200 state for broadband coverage, the more common of North America. The largest number of television sets are now provided by a network for a single program.

It was watched by an assembly of more than 100,000 people—the largest gathering to date in a stadium in Japan—though as a measure of the scale of the 1998 Asian Games, it was a small crowd.

The capturing and archiving results are shown

population is unbalanced with 150 females against 100 males. The model also suggests that the population is not in Hardy-Weinberg equilibrium, which is not surprising given the skewed sex ratio.

[illegible]

**CBS TELEVISION**

CBS TELEVISION

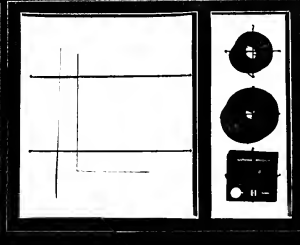




COLUMBIA

The New York Public Library  
Astor Lenox Tilden Foundation

155 E. 42ND ST.  
NEW YORK 17, N.Y.

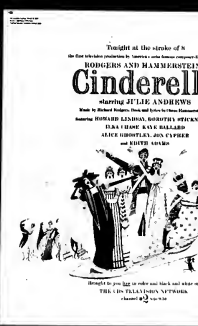


that did not get an immediate reaction from Stanton. Most of the time it was just a line, such as "Great job! Wish I could say the same for the show"—or a childlike sketch of a face wearing a wide grin. On those rare occasions when an ad didn't quite come off, or when the publication botched up the reproduction, the sketch came downstairs showing the same face, this time with the grin turned down and a couple of tears streaming from the eyes.

But even such criticism was heartening, too. It showed that someone cared—and cared deeply—about everything the department was doing.

However, it would be a grave error to infer that Bill's success depended on the happy accident of working at a company with such a philosophy toward advertising. The blunt fact is that the CBS advertising philosophy is to a very large extent his own creation. For it was he more than anyone else who, by the sheer force of personality, pride in profession, and faith in his own ability, hammered out an advertising philosophy for CBS and then forced everyone to stick to it whenever the pressure mounted to compromise with principle.

Nothing upset him more than someone who alibied his samples on the ground that his particular client would not let him do good work. Bill maintained—and proved it at CBS—that there are no good or bad clients, there are only good or bad advertising men. And he accepted the fact that part of the responsibility of being an advertis-



THE 1980-81 season  
 has been a  
 time of change for  
 the industry. The  
 following are the  
 new products  
 and services  
 available for  
 the 1980-81 season.

**SEE IT NOW**  
 at the 1980-81  
 season. The new  
 products and  
 services are  
 available for  
 the 1980-81 season.



The story of a  
man who was  
born in the  
mid-19th century  
and lived in  
the 20th century.  
He was a  
man of  
many talents.  
He was a  
man of  
many talents.  
He was a  
man of  
many talents.

**CONQU**

Updated to 1999  
1999 Edition  
1999 Edition  
1999 Edition

1999 Edition

with Virginia Vane, William Frawley, Little Rikky and special guest star TALLULA BASSHEAD sponsored by the Ford Division of the Ford Motor Company, on Tuesday, December 3, 1957 from 9:00 to 10:00 p.m. (EST) on the CBS TELEVISION METROPLEX.

For the year-end's most notable  
new series, *ER*, *Friends*,  
and *Seinfeld*, *Seinfeld* is  
again the most notable  
series of the year. (11/10/95)  
Scale: (10/10/95) 5.00  
New: (10/10/95) 5.00  
Old: (10/10/95) 5.00

**HIGH ADVENTURE WITH LOWELL THOMAS**  
 THE BATTLE  
 OF THE  
 TITANIC

Rules for Production Facilities  
and Services

**CBS**  
CBS CORPORATION  
NEW YORK

Production Manual #13  
effective March 15, 1967



**ODYSSEY**

The Odyssean voyage and the quest for meaning and purpose in life. A journey of discovery and self-discovery. A journey of discovery and self-discovery. A journey of discovery and self-discovery.

A JOURNEY OF DISCOVERY AND SELF-DISCOVERY



**SEE IT NOW**  
 with Clint Eastwood  
**CLINTON**  
 and the Law  
 in *CLINTON*

Now on TV

[illegible]

**THE TRIPLE CROWN**  
 KENTUCKY DERBY SATURDAY, MAY 4.  
 Preakness, Saturday May 15 and  
 Belmont Stakes Saturday, June 1.  
 IS A CAVALCADE OF SPORTS EXCLUSIVE  
 SPONSORED BY THE GILLETTE SAFETY  
 RAZOR CO. LIVE ON CBS TELEVISION

Presenting **THE JACKIE GLEASON SHOW**

The great Gleason, playing with all of the top comedy stars, has brought you such new-time favorites as *How to Succeed in Business Without Really Trying*, *My Darling Clementine*, *My Favorite Year*, *My Darling Clementine*, and *My Darling Clementine*.

**TUESDAY AT 8 & 9:30 PM**

**Premiere Tonight at 9** *Mr. Adams and Eve* is based on a true story, the making of the first motion picture. *Mr. Adams and Eve* is a comedy about the making of the first motion picture. *Mr. Adams and Eve* is a comedy about the making of the first motion picture. *Mr. Adams and Eve* is a comedy about the making of the first motion picture.

# Mr. Adams and Eve

CAST: ...



8. JOURNAL OF DOCUMENTATION  
 vol. 56, no. 1, 1999, pp. 1-10.  
 ISSN 0022-019X.

SEE IT NOW



POLAND 1957



5pm  channel 2



**BRITISH EMPIRE  
FACE FROM  
AMERICAN  
INATION**

**SEE IT NOW**

**ENGLAND AFTER SUEZ**

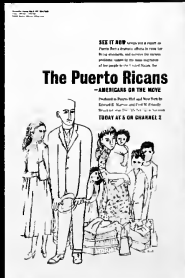
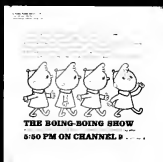
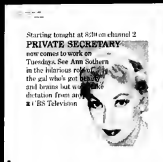
ing man and a designer was to have the courage of one's convictions . . . a bulldog tenacity . . . a willingness to do daily battle for the things one believed in . . . and the recognition that constant vigilance is the price of freedom.

Many years ago, when he was offered the title of Vice President in charge of Advertising and Sales Promotion, he said no thanks. His reasons were significant—and characteristic. He said the stripes would be bars . . . that they would force him to become a "company man" . . . to take the so-called "broad view" at the expense of principle.

Bill preferred to keep his independence and to preserve his inalienable right to shout—when the occasion demanded—that the emperor wasn't wearing any clothes. In any case, he said he didn't want to go to meetings, or be snowed under by administrative duties. I mention this because it reveals how Bill was willing to sacrifice anything—including his own advancement—if he felt it stood in the way of better design and advertising.

The story, incidentally, has an ironic but delightful ending. In scorning the conventional status symbols, Bill won far more. By turning down a vice presidency, he eventually gained a respect and status that outranked any vice president in the company.

This integrity and pride in craft were also apparent in his willingness to lay his job on the line if anyone tried to invade his special area of responsibility. I remember a layout for a rate





PLAYHOUSE 90

HELEN MORGAN

THE A. B. MORGAN  
DANCE BY A. B. MORGAN  
AT THE MORGAN  
DANCE BY A. B. MORGAN  
AT THE MORGAN  
DANCE BY A. B. MORGAN  
AT THE MORGAN



3:30 PM TODAY CHANNEL 2

KHRUSHCHEV

FACE THE NATION

FACE THE NATION  
KHRUSHCHEV  
FACE THE NATION  
KHRUSHCHEV

PLAYHOUSE 90

THE DEATH OF MARLOTE

THE DEATH OF MARLOTE  
PLAYHOUSE 90  
THE DEATH OF MARLOTE  
PLAYHOUSE 90



STYLING ONE

STYLING ONE  
STYLING ONE  
STYLING ONE



THE DEATH OF MARLOTE

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HOTEL COSMOPOLITAN



THE DEATH OF MARLOTE

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THE DEATH OF MARLOTE

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THE DEATH OF MARLOTE

THE BIG RECORD



RED SKELTON



THE DEATH OF MARLOTE

THE DEATH OF MARLOTE  
THE DEATH OF MARLOTE  
THE DEATH OF MARLOTE



THE DEATH OF MARLOTE

THE DEATH OF MARLOTE  
THE DEATH OF MARLOTE  
THE DEATH OF MARLOTE

I LOVE LUCY



PLAYHOUSE 90



Topaze

Topaze  
Topaze  
Topaze



THE U.S. STEEL HOUR

THE U.S. STEEL HOUR  
THE U.S. STEEL HOUR  
THE U.S. STEEL HOUR

STYLING ONE



THE DEATH OF MARLOTE

THE DEATH OF MARLOTE  
THE DEATH OF MARLOTE  
THE DEATH OF MARLOTE



PERRY MASON



THE DEATH OF MARLOTE

THE DEATH OF MARLOTE  
THE DEATH OF MARLOTE  
THE DEATH OF MARLOTE

THE BIG RECORD



THE DEATH OF MARLOTE

THE DEATH OF MARLOTE  
THE DEATH OF MARLOTE  
THE DEATH OF MARLOTE



card he once submitted to his superior—the President of the Division. It came back by messenger with a note saying “I don’t like it very much. Let’s discuss.” Bill’s answer was simply to scotchtape a drawing pencil to the corner of a large layout pad and send it back with this message scribbled across the top sheet: “Let’s not. Why don’t you make a better one.” There was no reply. The rate card was produced as originally designed.

Bill flatly refused to submit art for approval to anyone. On another occasion, he commissioned the artist René Bouché to do a drawing of a certain television star for a newspaper ad. When the star saw the sketch in the paper he exploded. He demanded that only authorized photographs be used in all future ads. I was one of many who urged Bill not to make an issue of the matter but to go along with the request. Instead, Bill immediately commissioned Bouché to do another drawing of the same performer and again refused to show it to the star. Eventually the new sketch appeared in another ad and became the famous trademark—on the air and off—of America’s all-time favorite comedian: Jack Benny.

And so it went for 23 years. A thousand battles. A thousand scars. But never a negotiated peace for the sake of expediency. And simply because he cared so much, fought so hard, and performed so well, he prevailed and was able to give to CBS advertising a dis-





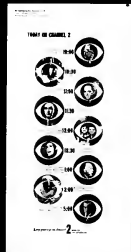
tion and quality second to none.

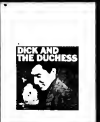
I think it is clear by now that Bill was a man of many paradoxes. For example: the less time he spent at the drawing board the greater contribution he made to advertising.

The reason was that he was one of a very small band of pioneers who more than 20 years ago demanded that an art director be more than an ad illustrator . . . that he should participate not only in the design but in the entire process of creating an advertising piece from the moment of conception to the final publication or mailing. He opened new doors to the Art Department and challenged the artist to think, not only about the problems of his craft, but also about the problems of the industry and company for which he worked. It is significant that Bill's title was not Art Director but Creative Director, responsible not alone for design, but for concept and copy as well. And it was his ability in all these areas that made him such a giant in his field.

Still another paradox was his relationship to his staff: he commanded the unswerving loyalty of a staff that was always on the verge of quitting. Each man recognized Bill's ability, his integrity, his willingness to do battle for what they all believed in. Yet much as they admired him, there wasn't a man who didn't say at least twice a year: "I've had it. I'm going to quit."

The loyalty and the resentment both sprang from the same source: simply that Bill demanded the best out of a



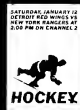


man. Frequently the man did not know how good his best could be until, under Bill's pressure, he extended himself above and beyond what he considered to be the call of duty. Bill achieved this by forcing each man on his staff to undertake what Judge Learned Hand has called "the intolerable task of thinking."

And Bill himself set a dizzying pace. He had the ability to grasp a complicated problem, strip it down to its bare bones, and then come up with a deceptively simple solution. And he backed this ability with long hours of hard work. For example, when Bill turned down the offer of the vice presidency, the company countered with a whopping salary increase. He refused that, too. He said he would rather take Fridays off. It was a wonderful arrangement—for the company. Bill worked with incredible concentration at the office from Monday through late Thursday night, and then took a jam-packed briefcase home and worked all weekend.

This concentration—this infinite capacity for taking pains and attending to detail—was immediately visible whenever you walked into his office. There he was—magnifying glass in hand, bending over a proof like a jeweler over a diamond. Reworking a layout 20 different ways until he decided on the best way. Editing or re-writing version after version of a piece of copy. Tracing by hand each character in a line of copy to assure the proper line break and avoid a widow. Arguing far





into the night the relative merits of two alternate headlines. Summarily rejecting an obvious gimmick as an easy but banal solution for a design problem. Searching out hour after hour a graphic concept in which the layout could make a functional contribution to the idea of the advertisement.

Such was his absorption that I recall many late winter afternoons when he was completely oblivious to the fact that he was working in almost total darkness—never thinking to turn on the lights. I can only say that he could accomplish in the dark what few could approximate in the full light of day.

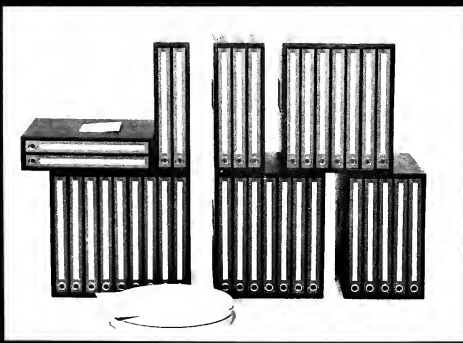
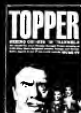
It was, I believe, essentially this extraordinary quality of devotion that Bill gave to his job that earned for him the admiration and respect of his fellow workers. It was also this same intensity of concern that often made him appear a complete stranger to his staff. When examining an idea, or reading a piece of copy, or analyzing a layout—the product was everything, the producer nothing. Indeed, there were times when he scarcely seemed to remember whom he was talking to.

Yet, if Bill happened to learn that a man had a personal problem or was sick or in trouble, he'd stew and fret, offer money, phone and write. It was this curious combination of the impersonal and the highly personal that frequently made him an enigma to his staff.

But there was one thing which all those who worked closely with him agreed about: he had a greater impact







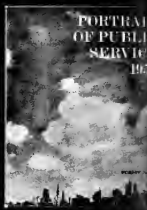
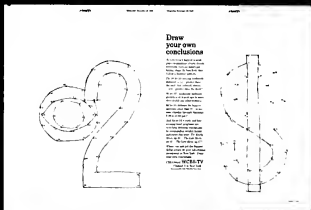
on their careers than almost anyone they ever met. He was a constant source of speculation, a favorite topic of conversation. I recall one occasion when a group of us sat down to lunch and someone said: "Shall we order first, or start talking about Bill right away?"

Another paradox about him was that he was a teacher who never taught. He would give a man a job, and turn him loose without any guidance. When the job came back, he would edit the copy or change the layout—but he would never explain why. It proved to be a most effective technique for it forced each man to learn in the best possible way—by teaching himself.

Last month, at the 39th Annual Meeting of the New York Art Directors Club, Mrs. Golden accepted a special award in Bill's name. But the exhibition itself proved the greatest tribute of all. Thirty-four of the ads and mailing pieces displayed at the exhibition—including six Gold Medals and Distinctive Merit Awards—were designed by men who had once worked for Bill—and who had taught themselves the Golden touch.

Perhaps it can best be summed up in the words of the famous author of *The Education of Henry Adams*. "A teacher" he said, "walks with eternity, for who can say where, or how many generations hence, his influence may be carrying on, unchanged, undiminished, and indestructible."

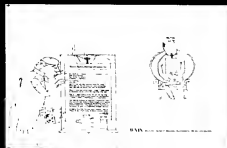
Bill Golden's influence has only begun.



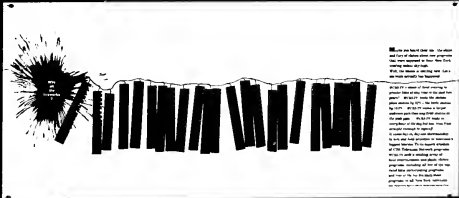
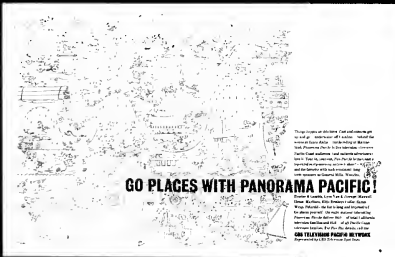
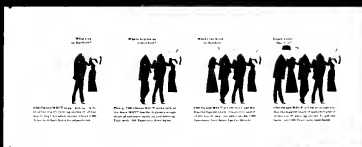


**PROGRESS REPORT**

DATE	TIME	LOCATION	STATUS	REMARKS
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2	10:00	100	100	100
3	10:00	100	100	100
4	10:00	100	100	100
5	10:00	100	100	100
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For the first time in the history of the world, the world's population is now over 6 billion. This is a significant milestone in human history, and it is a testament to the resilience and adaptability of the human race. The world is a more complex and interconnected place than ever before, and it is our responsibility to ensure that we are all able to thrive in this new world.



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There's a *teranga* for everyone

For 1992, there is a *teranga* for everyone. For the 1992 Olympic Games, the United States Olympic Committee has selected a *teranga* for each of the 199 countries that will be competing in the 1992 Olympic Games. The *teranga* is a small, colorful flag that is flown from the top of the Olympic torch. The *teranga* is a symbol of the United States Olympic Committee's commitment to the Olympic Games and to the people of the world.

and **WORTH IT** definitely

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**Flow and molecular formation**

Flow and molecular formation are two of the most important processes in the formation of the Earth's crust. Flow is the movement of material from one place to another, and molecular formation is the process by which new molecules are created. Both processes are essential for the formation of the Earth's crust, and they are both studied in the field of geology.

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"He must know a good spot"

**FOR TREATING BENT Knees**

# How do we measure success?

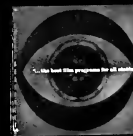
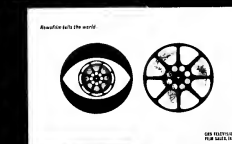
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The work is the last work of the author.

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CBS Television Enterprises has the best, the blockbusting smash hits of television, stage and screen, enjoyed by millions of families. Children's toys, games and apparel bearing the stamp of these blue-chip properties are bound to please. Based to air CBS Television Enterprises has more choices of top-notch, top-rated attractions to choose from. To maximize the return tied to each of the best in entertainment, call 1-800-541-1234.





*(In June 1959 PRINT Magazine, a bi-monthly publication concerned with graphic design, devoted its issue to the subject of the corporate image in American industry. It included the following article by Mr. Golden.)*

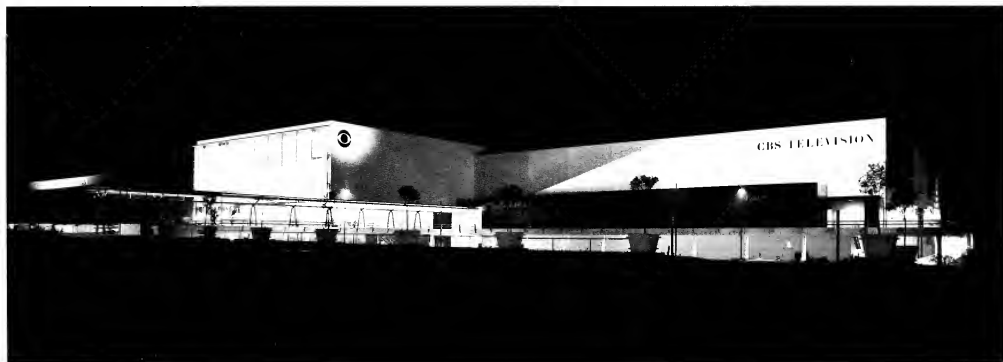
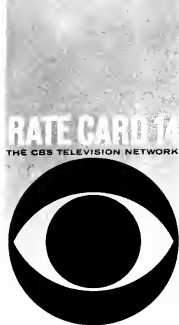
## **My eye**

A trademark does not in itself constitute a corporate image. As I understand the phrase (which is rapidly becoming as tedious as “group think” or “creativity”) it is the total impression a company makes on the public through its products, its policies, its actions and its advertising effort. I suppose a trademark can serve as a reminder of a corporate image, if you have one.

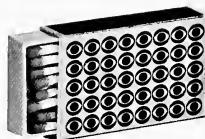
The “image” of the CBS Television Network would undoubtedly be a strong one even if it undertook no advertising in print, since its “product” is before your eye so often.

If you like the programs it broadcasts, you probably think of its symbol as a good one. If you don’t, the symbol would represent something distasteful to you.

Our “service mark” as the lawyers refer to it, was conceived primarily for on-the-air use. It made its first appearance as a still composite photo of the “eye” and a cloud formation photographed from an abandoned Coast Guard







tower. (You would imagine that a cloud picture is the easiest stock photo to find, but it came as a shock to me that there are almost no useful ones.) It was originally conceived as a symbol in motion. It consisted of several concentric “eyes.” The camera dollied in to reveal the “pupil” as an iris diaphragm shutter which clicked open to show the network identification and clicked shut.

To guard against possible monotony, three other versions were prepared. One was essentially the still photo with moving clouds, and the other two I’ve forgotten. Operationally it became necessary to simplify the scheduling to the point where the still has been used most often. Currently the iris diaphragm appears more frequently and it now opens on a photo of coming attractions, clicks again and reveals a program title. The title is not designed by us. The symbol is used in print with the company signatures. It is sometimes used as the principal illustration, in a variety of ways. It appears on studio marquees, trucks, mobile units, cameras, theatre curtains, on the exterior of our building in Television City, Hollywood, in metal, on an interior lobby wall in concrete tile, stenciled on the back of flats and lighting equipment, on matchboxes, ash trays, neckties, cuff links of inlaid marble, press release forms, rate cards, booklets and in the advertising of affiliated stations. Hardly a month goes by without someone suggesting a new use for it. But we try to avoid forcing it where it doesn’t belong, and even in printed advertising it is omitted whenever it conflicts with the rest of the design.

We also try to keep affiliated stations from misusing it, but I’m afraid this is something of a losing battle. It’s amazing to me how easily it can be made to look repulsive.

It is used so often that it sometimes seems like a Franken-





stein to me, but I am grateful it is such a versatile thing that there seems to be no end to the number of ways it can be used without losing its identity.

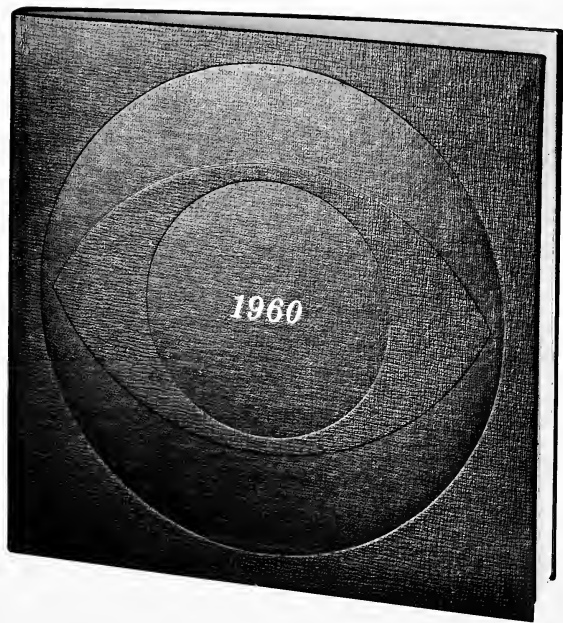
The function of the symbol was not only to differentiate us from the other television networks, but from our own radio network as well.

It was first designed when CBS established the Radio and Television Networks as two separate divisions. The two networks were urged to do everything possible to create their own identities. This was a time, too, when television, though still in the red, was obviously becoming important. The audience was growing like wildfire, and with more and more eyes focused on the television screen, everyone was becoming more concerned with the quality of the images that were broadcast.

To tell the truth, I had submitted three identifications to a dozen or so people who attended the original viewing. I can't report that any of them—including the "eye"—were received with uncontrollable enthusiasm by the group.

But one man's reaction was immediate and decisive. And that was Frank Stanton, the president of CBS. In fact, a year later, when I timidly suggested we abandon it and do something else (for in this world of "showbusiness," you are under constant temptation to change for the sake of change alone) he reminded me of an old advertising axiom. Just when you're beginning to get bored with what you have done is probably the time it is beginning to be noticed by your audience.

So I suspect that the keen eye of Stanton and his sensible decision to stay with it, are more responsible for the success of the "eye" than I am.





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THE  
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DOLLAR  
MAIL CASE



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AUTHOR  
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